







Roy and Zhores Medvedev



Natalia Gorbanevskaya

The best part of Abraham Rothberg's *The Heirs of Stalin* is his final analysis of the Stalinist legacy. Here he shows a cognizance of how absolute power can corrupt absolutely not always to be found in the writings of American scholars. "What," he asks, "if the offspring of the Revolution is truly and inevitably Stalin the cruel paranoid . . . a cancerous social and political organism gnawed by spreading malignancy?" What indeed? Especially if, like Medvedev, one would have us be-

known as *sanizdat* ("self-publishing", by analogy with *gosizdat* or state publishing). The *Chronicle* concerns itself with the struggle, and therefore, inevitably, with the fate, of those who want human rights in the Soviet Union. Such people are

Many of the dissidents live modestly, yet they write dispassionately and with compassion. The *Chronicle of Current Events* is compiled by a factual dryness all the more remarkable for the circumstances under which it must be produced.



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1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26



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**Abstract**

## The penalties of protest

"Dirty Yids!" somebody shouted. They were physically assaulted. And as always on these occasions there was somebody, usually an old woman, but in this case a young one, who opined in the directest of terms that they should be done to death: these harridans are the direct legacies of Stalin. At this point the plain-dresser KGB operative, who had

hospital, where he remains to this date.

The accused Litvinov and Delovs were holding the banner "For Your Freedom and Ours". But what sort of freedom is intended in this case? If it is the freedom to hold such disorderly assemblies, the freedom to slander, then such a freedom does not and shall not exist. The slogan—"For a Free and Independent Czechoslovakia"—Should Bablák not have known that it was just so that Czechoslovakia was created?

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Gorbanevskayn's poems, now published in a translation by Daniel Weissbort, read as truthfully as any by Gorbanevskaya has every right to be tall:

Don't touch me! I scream  
pavers-hy-  
they don't notice me.  
Cursing alien rooms,  
I hang about alien lobbies.  
But who will put a window in the wall?  
Who'll stretch out a hand to me?  
I am roasting over a slow fire.  
The book of poems also contains  
somewhat uncomfortably, a Western

The more politically sophisticated dissidents admit that they can have little influence in changing the Russian pattern of events or even in improving the quality of Russian life. Few people, except the KGB, among the stodgy apathetic millions have heard of them, and then only through the foreign radio stations or if the trial has been pre-judged in the official press. In a word, the dissidents have no power.

Yet they go on, propelled by an inner compulsion, being picked off one by one, at intervals of roughly six months (perhaps the KGB, in works to a wall-chart "plan"), being sent to prison or exile for years, and years and then coming back, like Amxirik and Bikovski, for more. They have got into the habit of thinking free, of thinking out of the surrounding mental dröbness that contains and nourishes Stalinism. And once that habit, dearly bought, is indulged, it is difficult to shut off. Salvation has been reached.

A Western argument attaches itself to this personal salvation. The argument goes like this. The dissidents' courage rubs off on those they meet, in the camps and without. The dissidents' probity, shining through the thin paper of the *samizdat* publications, could, much more heavily concentrated, penetrate the skin even of the latter-day muzhiks. Mu-

more thinly spread it could cover the whole of the Soviet Empire. Here in Russia remains Russian. Let wishful thinking liberals ponder the cautionary tale: There are three boiling cauldrons. In each of the Soviet citizens are holling away. A group of Western tourists is being shown the cauldrons as part of the hard-currency tour. The tourists are in the charge of a pretty young tourist guide. "Here," she says, pointing to the first cauldron, "here are the Armenians. They are not allowed out." The Armenians bow to her cue. "Coming to the second cauldron," she continues, "we have the Jews." According to the provisions of our Constitution they can't allow anyone from going to them, but there are cauldrons there, too, aren't there?"

nowhere for them to go. The tourists gaze upon-mouthed at the people in the third cauldron. "What are these?", a tourist asks. The people in the third cauldron huddle wretchedly together as the words bubble round them. "Close," the guide says, splitting the word. "Are the Russians allowed out?" the tourist asks. "They are allowed out at any time," the guide says. "But they rarely leave their cauldron. When they do it is only to collect more firewood. They bring the firewood back, stoke the cauldron, and then get back again."

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DCP David & Charles paperback edition  
FHE First hardback edition

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# Suicide of a magazine

**OTTO FRIEDRICH:**  
Decline and Fall  
499pp. Michael Joseph. £5.

**LOUIS M. LYONS:**  
Newspaper Story  
482pp. Harvard University Press.  
London: Oxford University Press.  
£4.75.

The sub-title of *Decline and Fall* is "The Struggle for Power at a Great American Magazine". The magazine was the *Sunday Evening Post*. Otto Friedrich was the foreign editor, articles editor and finally managing editor. Naturally his main interest

is the intra-office chicanery, double-dealing and plain stupidity which contributed to the death of the *Post* in 1969.

Mr Friedrich tells the story well with abundant quotations from the odd cast of characters who attended the patient in the last years. There is, perhaps, too much detail. Worse, there is a tendency to concentrate so deeply on the whys and wherefores of the *Post's* collapse that the reader is diverted from the fact that Mr Friedrich's subject was a giant in American journalism and its end a loss to the nation.

The *Post*, in its last phase, committed some outrageous errors. Much of its copy, despite extensive and expensive advertising, was pretty thin stuff. Its editors were prone to chase every journalistic novelty, including that shocking redundancy, "investigative journalism". What else is good journalism but investigative? During much of this period the *Post* was an easy mark for snide gibes from the left and, in truth, its editorial policy for many years remained a hit to the right of Louis XIV.

Yet this was a magazine that published William Faulkner, F. Scott Fitzgerald, P. G. Wodehouse, Ring Lardner and Edith Wharton. At a time when few Americans, and certainly very few *Post* readers in what is now called middle America, cared much about events abroad, the *Post* offered them intelligent articles on events around the world. When the *Post* died and its parent company, the Curtis Publishing Company,

went into eclipse, something important went out of American life.

What killed the *Post*? The news and picture magazines it tried to imitate without quite succeeding? Television? All had a hand in the magazine's demise. But there are some around the newsrooms of New York and Chicago who believe that the *Post* began to flounder in September, 1961, when it went through a disastrous re-vamping, what Mr Friedrich calls a peculiar mixture of new and old and what Clay Blair, another editor, later described as "utter, total, complete disaster". That December the Curtis Company announced losses of \$4m. At the end of the 1920s advertising revenue alone had been more than \$50m a year.

From that point on, with one brief rally in 1966, it was all downhill. The answer must be that the *Post*, helped of course by television, killed itself by discarding a proven formula for material that appealed to its bright young men in its offices but said nothing to *Post* readers.

Mr Friedrich's descriptions of his colleagues are far from flattering, and the processes by which the *Post* was edited are almost unbelievable. There is a curious amateurism about the proceedings. Listen to Martin Ackerman, the *Post's* last president but one discussing the means of saving the paper. Asked to spell out his ideas Ackerman said:

Okay, here's the deal. Is somebody taking notes? We get out of the numbers game with *Life* and *Look*—we're not getting anywhere that way, and it's losing us money—and we cut back the

from six point eight million (circulation) three million, and we make it a high-class magazine for a class audience.

Students of the economics of publishing will note that in its death throes the *Post* still had a circulation of nearly seven million. Students of literature will not miss the *Through the Looking Glass* aspects of what Mr Ackerman was saying.

Mr Friedrich has a sharp eye and attentive ear for the absurdities of corporate life: his accounts of office squabbles and salesmen's meetings ring true. But despite the occasional comedy, this is a sad book. Something necessary in American life was being slowly killed, and if the incompetents who presided showed any sign of feeling for that life or, indeed, for their readers, Mr Friedrich does not emphasize it.

Louis Lyons's story of the *Boston Globe* is in happier vein. He tells the story of that newspaper's life and times, its great stories, its senos, its campaigns. The *Globe* does not have the acclaim it deserves in the United States; that goes to *The New York Times* and the *Washington Post*. But it is a solid, professional newspaper published in a city as full of life as any reporter could wish. Boston's transatlantic reputation for dullness is undeserved. It is a lively town and the *Globe* a lively newspaper.

Mr Lyons was a reporter on the *Globe* from 1919 to 1946 and later Curator of the Nieman Fellowships at Harvard until 1964. His long connection with the newspaper and his almost papal position he held in journalism residing from his job

at Harvard may be responsible for the small defects of *Newspaper Story*. As in most institutional settings, there is too much detail. Does anyone really care how the *Globe* covered Lily Langtry's Boston debut? And Mr Lyons often is too Olympian in his judgments of stories. The years in the rarified atmosphere of Harvard may have led him to forget that journalism can be drudgery and luck as well as enterprise and high thinking.

One of Mr Lyons's great coups as a reporter was an interview with Joseph P. Kennedy, then Ambassador to the Court of St James, in 1940. He tells the story with wit and insight. This was the interview in which Mr Kennedy said it was "hunk to believe that England was 'fighting for democracy', and appealed to his countrymen to 'keep out of the war and keep the heat sphere out of it'. If any of the *Life* Americans act up, kick them in the teeth." These and other statements like remarks precipitated Mr Kennedy's resignation. Mr Lyons writes: "He'd been a Chamberlain man and could hardly represent Roosevelt to Churchill."

To repeat, Boston is a lively city and the *Globe's* reporting on Boston stories and people makes good reading; the Sacco-Vincent case, various members of the Kennedy family from Joseph P. to Teddy, the blam Maynor Curley and the Lizzie Borden case. Mr Lyons tells the story of the newspaper's triumphs and trials with skill and good humor. But it is a family story, a *House* story.

Robert Kee's account of the fortunes of Irish nationalism starts with the events leading to the rebellion of 1798 and ends with the civil war that greeted the establishment of the Irish Free State in 1922. He has a backward glance at the rebellion of 1798 and the direction of Stronohow and the generation of Ireland by Norman conquerors, and a forward glance to the age of Gaitian: the rebellion of 1798 and the associated French Revolution; the legislative Union of Great Britain and Ireland in 1801; the Catholic emancipation and then the report of the Union; the literary movement of 1848 and the Fenian rising twenty years later—both the assaults of the Land League and the battering ram of the Irish Parliamentary party, which were symbolized by Parnell; the series of Liberal Home Rule bills; North-East Ulster's great refusal; the Easter Week of 1916; Sinn Féin; the IRA campaign under the direction of Michael Collins; and the Treaty of 1921.

Mr Kee moves through these events and weighs their chief participants with splendid assurance. He is neither sentimental nor cynical. Though a Catholic Irishman, he has a deep sympathy with the aspirations of Irish nationalism. It is a pity that he has written the long labour that lies behind the writing of this long book, but he is well able to distinguish its myth from its reality and to see to both. To have preserved Irish history through so many pages is an achievement in itself.

The "Onepolitik" of the *Boston Globe* is based upon the assumption that the Communist bloc is inevitable, its political organization makes sense, and that it is a natural consequence of the process of modernization. It is a pity that this book, which is a fine study of the process of modernization, is so full of errors.

It is for this reason that people are shocked by Walter Scheel's "plagues", and who passionately and Willy Brandt's signature of the *Willy Brandt* must not be regarded as a wing extremist. The representative that was shared by all German Parties in the Federal Parliament by their constituents, until it shattered without rhyme or reason this Government.

On this point the Brandt Government gave Germany an impetus in fresh direction and, in coming to power, decisively changed the political atmosphere. Readers of the book will easily differentiate between the two approaches if they remember what an immensely powerful instrument Springer was for any attack on the new development.

"This is no time for rejoicing," said Willy Brandt as he prepared to sign the Warsaw Pact. Was the Federal Chancellor hoping to rectify an unfortunate remark made by his Foreign Secretary, Walter Scheel, who, on the day when he initiated the agreement whereby Germany was dismembered and 25 per cent of her territory was 'expatriated' said that he was 'Very happy'?

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# Fighting for Ireland

He has the gift of imparting flavour to a succinct narrative: Robert Emmet's abortive rising in 1803, for instance, undone by the conspirators' preoccupation with explosive devices which they imperfectly understood; or General Humbert's snajun in Connacht. When the French Directory finally got an expedition on to Irish soil at Killala its leader, General Humbert, had been led to expect by the sanguine reports of Irish intermediaries that the inhabitants would flock to the standard of revolt in an organized manner as soon as he raised it by his presence. Nothing of the sort occurred. After spending sixteen days in Connacht, during which he equipped and marshalled some thousands of raw peasants and achieved a notable victory for French arms at Castlebar, he was outmanoeuvred by Lord Cornwallis and surrendered his forces.

As if from the pages of one of the exploits of Brigadier Gerard, he and his men were treated with the utmost consideration by their English captives, being entertained to a banquet in Dublin before being sent to England whence they were quickly returned to France. The wretched Irish who services he had accepted were left behind to be slaughtered or subjected to the particular brutalities of those times. Humbert had no very good opinion of them, as he confided to an officer of his escort, complaining that he had hardly landed before they relieved him of £50 and his watch.

In another episode of which Mr Kee captures the full flavour we encounter the Old Harrovian revolutionary William Smith O'Brien circulating round the towns and villages of Munster in what appeared to be a daze, uncertain whether or even

**ROBERT KEE:**  
*The Green Flag*  
877pp. Weidenfeld and Nicolson.  
£5.95.

how to start the insurrection into which he was pushed by his own and his associates' literary enthusiasm. He was captured on the platform at the railway station at Thurles:

He was wearing a black hat, a blue coat and light plaid trousers at the time, and he had just bought himself a second-class railway ticket and forgotten to collect his satchel en route.

*The Green Flag* is narrative history. Mr Kee is not concerned to provide an analysis of nationalism or a theory of revolution. Two themes, if they can be called that, do however run through the book. One is the muddling of Irish nationalism in its political form by the fact that the system, the apparatus, and the personnel against which the patriots erupted were themselves predominantly Irish. The militia of '98, the landlords and middlemen in the nineteenth century, the Royal Irish Constabulary always. The point is well illustrated again in connexion with William Smith O'Brien. While tentatively calling his countrymen to arms, he with two companions entered the police station at Mullinahone in County Tipperary and called upon the constables to surrender their arms. He wanted to prove his point that the police were as good Irishmen as any. According to evidence given afterwards in court the head constable replied: "I would be unworthy of the name of Irishman if I gave up my arms." Mr Kee comments:

And though O'Brien, who is probably more reliable, stated that the constable

had by no means been so firm as he later pretended, the fact that this was at least thought to be the right answer to give is significant. O'Brien, like other Irish nationalists before and after, was up against the awkward fact that Irish nationalism was not the clear-cut cause he made it out to be.

It was not, Mr Kee argues, until the last throes of the "war of independence" of 1919-21, when the expansion of the RIC and resignations from it were met by Black and Tans and Auxiliaries from England, that the air was really cleared. Something like a formal state of war had come about, the British army and the police thus augmented and partly anglicized against the flying columns of the IRA.

The old fantasy proclaimed since the days of Suroghow that the Irish were fighting England for their freedom at last became a sort of reality. The Republicans had drawn the Irish people into their view of history.

Another theme that runs through the book is that the engine of Irish nationalism was social grievance, notably the appalling system of land tenure, not a longing for political freedom or hatred of an alien system of government, though both these factors were of course generally present.

Mr Kee relates that Thomas Emmet, one of the defeated United Irishmen of '98, when examined before the House of Lords in Dublin, was asked by the Speaker whether it were not true of the common people who had risen that "the subject next their hearts was a separation and a republic". Emmet replied: "Pardon me, the object next their hearts was a redress of their grievances." And he said that, if such an object could be accom-

plished peaceably, "they would prefer it infinitely to a revolution and a republic".

The inspiration for that rebellion came from political radicals, many of them Protestant Dissenters, conspiring in a way that resembled the activity of Jacobin clubs in England at the same time. But the winners of the rebellion were the Defenders, a loose and localized organization which had come into being quite independently and for another purpose—agrarian self-defence. The imperfect coordination of the two elements was one reason for the failure of the rebellion.

And so it was with each generation's nationalist outburst during the nineteenth century. While the activists strove to awaken a national consciousness and to win freedom and varying degrees of independence for their country, the people whom they had to rouse if they were going to accomplish anything were looking only for relief from the miserable conditions of their lives.

Having firmly established the thesis that political nationalism in that century approached effectiveness only when its leaders—notably O'Connell and Parnell—were able to swing behind them the social grievances of the common people of Ireland, it remained for Mr Kee to explain how it was that the provisional triumph of Irish nationalism (1916-21) came when the social grievances of the Irish had been very largely removed by a succession of Acts regulating relations between landlord and tenant and enabling tenants to purchase their agricultural holdings. That he does in the longest and most detailed section of the book.

Nationalism, once its credentials are established, is nowadays accorded full rights at the bar of international opinion. Those who come forward as its champions receive moral approval and may receive material assistance. Those who are seen to be thwarting its fulfilment are condemned. It is therefore of more than historical importance to know whether there is for the island of Ireland one stream of legitimate

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## Where life revolves around Axel

**HEINZ-DIETRICH FISCHER:**  
*Parteien und Presse in Deutschland seit 1945*

598pp. Bremen: Schöningh-Verlag, DM 48.

**ECKART SPOO (Editor):**  
*Die Tabus der bundesdeutschen Presse*

136pp. Munich: Hanser, DM 7.80.

**AXEL SPRINGER:**  
*Von Berlin nach Göttingen*

Zwangsweise eines engagierten Deutschen.

Edited by Hans Wallcoborg.

300pp. Stuttgart: Seewald, DM 26.

Freedom of the press and newspaper monopolies are elusive subjects in every democracy. They are debated in parliaments, in universities, and by the general public, in the hope that whatever freedom exists may be preserved, and that what is as yet available only in restricted measure may be extended. They are matters of passionate interest throughout the world. Among Western countries it is probably the Federal Republic in which they have come to have the greatest importance, because it was here that the four Occupation Powers gave Germany the opportunity to develop such freedoms during the immediate post-war years. As was only natural, every political party, and the Social Democratic Party in particular, hoped to develop its own party-political press. The Social Democrats planned to start again from the point they had reached before the Hitler period. There was the only party that had the necessary organization at its disposal; and, since its headquarters were in the British zone, it was able to approach the occupying power without undue delay. The centre parties, the CDU and the FDP, and of course the Communists too, all strove to secure the powerful weapon that would be given them by the establishment of their own party newspapers.

Heinz-Dietrich Fischer, in his well-reasoned and comprehensive *Parteien und Presse in Deutschland seit 1945*, discusses developments up to 1970. The book is fully annotated and will be indispensable to any

library or institution concerned with the press, and indeed with any of the communications media. It should well repay careful study. It shows why, despite very real goodwill, neither the occupying powers nor the political parties succeeded in establishing a strong party-political press. Reading habits as well as the media themselves have changed greatly during the past thirty years, and nowadays there is no real demand for purely party-orientated papers. This is one main reason for the success of the Springer press. Although evidencing a strong political bias, they have yielded to modern trends—gossip, sex and crime—and are therefore accepted by a wide cross-section of the public, covering all political parties. Springer's daily *Bild* is the most typical example, but the same is true of local papers such as the *Köln Express* and the *fz* in Munich.

*Die Tabus der bundesdeutschen Presse* is a collection of articles by more or less controversially-minded West German journalists, who discussed the subject of "taboos" at a conference called by the Union of German Journalists and the German Writers' Association. It is interesting that the conference itself felt a prey to one of the taboos and was hardly mentioned in any newspaper. Some young research students and writers carried out a survey and came to the conclusion that certain subjects are either never mentioned at all or only in a distorted form; and this not only in the tendentious Springer press but also in more liberal papers. Whether in articles on economic and domestic affairs or on matters of foreign policy, the influence of potential advertisers, politicians, pressure-groups of all sorts, is discernible over and over again.

Such taboos no doubt operate in other countries too. But a comparison of reports published in the Federal Republic and, for example, in Great Britain will show that facts and opinions are there not kept as strictly separate as in this country. A large number of local or provincial papers in Germany are family concerns, never administered and directed by members of these families. They reflect the political approach and outlook of their

owners, and editorial staffs are chosen accordingly. These newspapers—especially the provincial ones—are in many cases dependent upon local advertisers, and this colours editorial comment. It may be that the difficulties will be resolved as the trend towards concentration and computer spreads and private companies expand to wider ownership.

Since the end of the war only a single business among newspaper publishers has achieved actual monopoly status in the Federal Republic, a position with which no one can hope to compete nowadays, and which is unique in the Western world: the Springer press. This fact must be borne in mind when reading the sole proprietor's *Von Berlin nach Göttingen*. The book consists of a collection of lectures and articles published during the past five years or so. Axel Springer might be regarded as the last surviving veteran of the Cold War, particularly in considering passages such as the following:

"This is no time for rejoicing," said Willy Brandt as he prepared to sign the Warsaw Pact. Was the Federal Chancellor hoping to rectify an unfortunate remark made by his Foreign Secretary, Walter Scheel, who, on the day when he initiated the agreement whereby Germany was dismembered and 25 per

cent of her territory was 'expatriated' said that he was 'Very happy'?

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nationalism or two. Are the Protestant Irishmen who are thickly concentrated in the North-East corner of the province of Ulster to be thought of as a minority within the Irish nation who, whether from selfishness, fear, or religious in-breeding, have systematically frustrated the full realization of Irish nationalism? Or are they to be thought of as being in possession of a separate nationalism of their own which, even if "nationalism" is not exactly the right word for it, is marked by an authentic collective identity and focus of loyalty which entitle it to no less consideration than the sentiment to the south of it?

If the answer to the second question is yes, then the Ulster Unionists deserve some support in their settled determination not to be absorbed into an all-Ireland republic, and the consequences of coercing them into that position can be confidently predicted as disastrous. If the answer to the question is no, then it becomes a sensible object of policy, in the interests of Ulster Protestants themselves as much as in those of anyone else, to do whatever can be done to condition them to acceptance of their historical lot. And the answer to the question is certainly not to be found by simple inspection of the map—

"Ah yes, a smallish island of convenient shape. Obviously one nation." Nationalism has more, to do with people than with territory. The *Green Flag* illuminates the question, but it is not one Mr Kee himself directly raises, or perhaps would even admit. Much of the historical information that is relevant to the question is omitted or only lightly touched on: the nature of the plantation of Ulster in the seventeenth century; the close commerce between that corner of Ireland and Scotland, which began long before the plantation; the origins and development of Orange organization, which does not receive the same

attention as Irish nationalism proper; the causes and significance of Ulster's relative prosperity under the Union; the positive values for which Ulster Protestants have conceived themselves to be standing.

Mr Kee does, however, bring out clearly the gap that existed through-

out his period between the theory of Irish nationalism as propounded by Wolfe Tone, or Thomas Davis, or Parnell, or Redmond, and what actually happened whenever nationalism took the field. The theory, patline in its comprehensiveness, was that

they were all Irishmen together—and there shall be neither Protestant nor Catholic: "We want all creeds and classes in Ireland", Parnell said. "We cannot consent to look upon a single Irishman as not belonging to us." And of course the leadership of successive nationalist movements was



The massacre of Irish loyalists on Wexford bridge, 1798 (Mary Evans Picture Library)

studded with Protestants, including Presbyterians from Ulster. But when it came down to it, the Protestants of Ulster were as a community persistently unsympathetic or actively hostile to the nationalist manifestations which Mr Kee

challenges of the (Catholic) Defenders. The Governor of Armagh complained that "nothing can exceed the animosity between Protestant and Catholic at this moment in this country". A little later when a French fleet lay storm-bound in Bantry Bay

have these movements responded, and in what conditions, and with how much real reference to European and Asian examples? To what extent has material aid from communist sources to be seen as merely contingent to the application of indigenous policy, especially in the absence of any other sources of material aid?

been, the historically possible. For what is interesting about "contemporary struggles against white minority rule" is not that they are "contemporary" or that they are "struggles": resistance to white minority rule is as old as that kind of rule's inception.

What is interesting about these struggles is the extent to which they reflect new ideas and types of organization: the extent, that is, to which they reveal a transition from old to new forms of self-defence. Are they only the clamour of exiles encouraged by this or that foreign influence? Are they mere gestures of violence or disordered *jaquartes*? Or do they in fact demonstrate a real because widely realized development from the reformist "nationalism" of the 1950s to ideas about the future which go beyond a certain liberalization of existing structures, beyond a simple "Africanization" of these structures, and look towards "liberation" within structures so different as to justify the term "revolution"? If so, the struggles represent historical phenomena of first-class importance.

Richard Gibson's book offers no such treatment in depth. This is not

because its author is altogether unaware of the historical dimension, but because he has failed, or perhaps not tried, to penetrate beneath the surface of events and opinions. With simplistic formulas that have come to be familiar, he takes us through a dreary tale of exile politics, break-downs, splits and personal intrigue, duly awarding this movement a good mark for being "pro-Peking", or that movement a bad mark for being "pro-Moscow", or a variety of other marks for other supposed loyalties, rather as though he were dealing with puppets in conflicting strings.

No doubt such puppets may be found upon the scene; no doubt the South African Communist Party, the author's special *bête noire* (or, as he makes it appear, *bête blanche*) has often made an ass of itself, and at no times more egregiously than when dancing to Moscow's tune. But to say this is to say nothing new (much less surprising). It is, incidentally, to miss the personal heroism of quite a few South African communists. Far more deplorably, it is to miss the interesting questions about movements which have enjoyed, or now enjoy, a mass support and even a mass participation. To what ideas

are they "pro-Peking", and in what sense, and with what intentions? And one must also listen to what the protagonists themselves say upon subject, and watch what they do.

Mr Gibson has little time for such listening and watching, though the "liberation movements" have produced several spokesmen of outstanding intellectual power, have done much to put their own difference of those who know, he sweeps through the "liberation movements" with a trite, certidic which appears to know that these Africans cannot have minds of their own. Consequently the greater part of the book is missing: all that part in which one expects to read an evaluation of thought and development of possibilities. There is a monumental lack of energy, so attempt to grasp the "condition" in all its complexity; end there is also, in fact, a comparable lack of experience "in the field". Mr Gibson harps a great deal on his bias. Rather too often, in pages, it seems a mere lack of knowledge.

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Sheppard Frere and others:  
Verulamium Excavations  
Volume I  
384pp plus 60 plates. Oxford University Press for the Society of Antiquaries. £12.

Of the major towns of Roman Britain, Verulamium, just to the west of St Albans, shares with Colchester (Essex) and Vinchester (Worcester) the advantage, from the archaeological standpoint, of having been open and deserted from the fifth century to the present day. In this respect it represents a "diggers' paradise"; and the first modern large-scale excavations, designed to plumb its secrets and write its history were those of Sir Mortimer and the late Mrs T. V. Wheeler in 1930-1935, followed by investigations of some special buildings and areas by Sir Mortimer and other experts between 1935 and 1949. Then in 1954 came the news that a great broad country lane that ran north-south across the centre of the site. A rescue campaign was immediately planned and mounted and was carried out vigorously from 1955-1961 under the direction of Sheppard Frere, assisted by a large team of fellow-workers. The first volume of *Verulamium Excavations* presents, in Report No XXVII of the Research Committee of the Society of Antiquaries of London (1972), some of the campaign's most valuable spoils.

Part I describes in detail the structures that came to light in Insula (that is, town-block) XIV along the south side of Watling Street, the Roman street that runs east-west across the city's northern part. The dedication of Volume I to the work in this area was a very wise choice. Not only has it yielded much new and particularly fascinating information about Verulamium's social and economic life from a few years after the Roman conquest to the fourth century, but it has also produced some highly interesting finds that are catalogued and reproduced in Part II of this book—objects of gold, bronze, lead, bone, jet, shale, stone, etc., objects of iron and glass, and quantities of well-dated pottery, the last a subject fundamental for chronology but regrettably neglected in previous Verulamium publications. Furthermore, this report provides a quite outstanding picture of what modern excavation technique is able to achieve—in this case the disentangling of no less than five successive periods of wattle-and-daub and timber structures and one final period of building in stone, all within an area of some 210 by 96 feet.

The earliest timber buildings on the site consisted of a row of contiguous, rectangular shops with a common roof, of which the ridge ran parallel to Watling Street, and a common colonnade or portico along the latter's frontage. The like had never been seen in Britain before, and it can hardly be other than the outcome of official Roman planning, executed probably by Roman army architects with timber drawn from army stockpiles. Such evidence for early official interest in Verulamium's development strongly suggests that Tacitus meant precisely what he said when he described the place as no mere tribal capital, but as a *mini-vicinium*, a Roman chartered town. The fact that these buildings were a structural unit implies a single owner, whether an immigrant Italian or a member of the local native gentry, who let out the individual shops, which were clearly metal-workers' premises, to free or even freedmen craftsmen. One would like to know where these craftsmen lived and kept their families; for the shops at this stage provide no traces of domestic life, of cooking or sleeping accommodation; their ovens and hearths were obviously used for working purposes and for warming the workers while at work.

The shops were burnt by Bonducci, and for fifteen years after her visitation this pitifully valuable site, close to the city's heart, lay derelict. One wonders why. But there seems to be no satisfactory answer yet. Then c. 75 the row was rebuilt, still with a continuous roof and portico implying single ownership; and the same is true of a second reconstruction sometime between 105 and 130. But in the third reconstruction, between 130 and 150, the continuous roof was abandoned and a series of individual huts, with gaps between them and roofs at right angles to the street, took its place. In one of the rooms of one hut, well back from the street, there came to light two *domus* (domestic shrines) and traces of painted plaster. These changes clearly suggest that various independent owners had

replaced the single landlord. And have we also evidence here of domestic dwelling-rooms behind the shops, were they still those of metal-workers? And what, we should like to have been told, is the significance of the infant burials discovered in these quarters? In the final timber rebuilding, between c. 150 and 155/60, there is still more proof of the individual ownership of separate blocks and still more traces, in the shape of painted walls, suggestive of domestic residence.

Shortly after the middle of the second century a fire devastated this and other areas of the town; and it was only after more than 100 years that the shops of Insula XIV were rebuilt, this time in stone, c. 270, and then occupied well into the fourth century. Again, we wonder, why this lengthy gap? For Verulamium was by no means a social and economic desert during that period. Once more it was a case of individual shops and dwellings extending quite a long way back from the Watling Street frontage; and painted plaster and two mosaic figured panels of fourth-century date speak unmistakably of domestic life. But still the metal-workers held the field; and it was apparently as metal-furnishing craftsmen that they were most conspicuous. One would like to know where these craftsmen lived and kept their families; for the shops at this stage provide no traces of domestic life, of cooking or sleeping accommodation; their ovens and hearths were obviously used for working purposes and for warming the workers while at work.

The book is equipped with 147 excellently clear plans and sets of drawings and with sixty half-tone plates. One just wonders why Figure 2, the plan of the central part of the town, was not orientated to match the overall plan, Figure 147. Instead of the detailed plans of the site at its successive stages, which obviously need to show Watling Street below the buildings. Meanwhile, the second volume, with its publication of the new discoveries in other areas and its promised further demolition of a certain previously held, but unsubstantiated, theory of the city's history, will be awaited eagerly.

## Secrets of the caves

ILANS-GEORG BANDI and others:  
The Art of the Stone Age  
287pp. Methuen. £4.

This book is the second edition (1970) of an original published in Germany in 1960 and in this country a year later, which only in a sub-title discloses that it is limited to "rock art". It is therefore not a hook on the total art of the Stone Age (however this old-fashioned phrase may be construed) and as a second edition appears only to have had eight titles added to the bibliography, and ignores a decade's re-thinking of Upper Palaeolithic cave art. To be out of date is unfortunate in any archaeological publication, but in this particular field it is more than usually serious.

From the opening years of this century until his death in 1961, Henri Breuil dominated the study of Franco-Cantabrian Palaeolithic art, and by a natural extension, the later Spanish rock paintings and the much more recent examples in Africa. Coming at first as a tremendous and revolutionary contribution to our understanding of ancient man's artistic achievement, his work in later years not only moved from idiosyncrasy into eccentricity, but he himself became, especially in France, the "prehistoric Pope", a supreme authority inhibiting unorthodox thought. An obituarist, remarking that "even a whiff of infallibility is an intoxicating and ultimately toxic drug, especially when imbued to an atmosphere of 'chémisme'", looked forward to a

new generation of younger scholars tackling the problem afresh, and this in fact is what happened. Annette Laming-Emperaire in 1962, André Leroi-Gourhan in 1965, and Peter Ucko and André Rosenfield in 1967, to mention only three outstanding studies, have caused drastic reassessments in the past ten years, but in the work under review only Leroi-Gourhan's book is now in the bibliography, and the new ideas are not discussed.

The text consists of a series of essays of varying length and scope, on Upper Palaeolithic cave paintings and engravings; the post-glacial south-east Spanish art; Mesolithic rock engravings in Scandinavia and adjacent Russia; "mobiliar art" (six pages); from 30,000 ac to modern Eskimos; rock carvings and paintings; in the Mughrob and Sahariya rock art in South Africa, America, West New Guinea and Australia. It is not revealed how "Stone Age" is to be understood: many groups of rock art are the product of stone-using hunting and gathering communities, but if pastoralists and agriculturalists are included among the makers of some of the African works, why, for instance, is the art lavished by stone-using agriculturalists on collective tombs in Western Europe from the fourth millennium ac excluded?

In the section on Upper Palaeolithic art, naturally, that to which most readers would turn with the greatest interest, we have the traditional account with what are by now becoming the almost-as-traditional

colour photographs, though these do at least release us from reliance on subjective copies transferred from irregular discoloured rock to smooth white paper. The authenticity of the Rouffignac paintings is said to be "conclusively established", though many have considerable reservations. The Trois Frères "sorcerer" is still with us, convincing in description and copy but far less so in fact: et *Tue d'Audoubert* "two unique sculptures of bisons", "must undoubtedly have served a purpose in some fertility rites"; there were three clay figures and the two in question lie nearly a metre apart. Human representations are inadequately discussed, though of great interest—why do we not see the low-relief coloured sculpture of the snub-nosed man in a fur cloak from Angles-sur-Anglin, published (in colour) in 1949, or the elegant engraved human figures at Ad-daura? In the glossary at the end of the book there are some definitions which read oddly today, not least in the taxonomy of fossil hominids.

When one comes to the sections dealing with the comparatively modern rock art of Africa and elsewhere, we encounter some frightfully naive archaeological and anthropological "thinking about" "magic" and "prehistory in the living present" as links between this art and that of late-glacial Europe, and once again we wonder what unifying factor was thought to underlie this assemblage of the rock art of such diverse cultural traditions and

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What should "satisfactory" mean? In this emotive context? The great desideratum, it would seem, is that any such survey should make and present its analysis within the context of a given history: its objectivity, in short, will be measured by its ability to trace the movement of indigenous thought and action within the limits of what is shown to be, or to have

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# TLS

71st Year

26 MAY 1972

No. 3,665

## Viewpoint

BY JOHN GROSS

I see that the publishers, in the wake of the recent controversy, are resolutely re-advertising the Little Black Sambo books. Not that there can be much call for them from the purely commercial point of view: up to last year, if I've counted correctly, *Little Black Sambo* itself had gone through thirty-six printings (to say nothing of the special Large-Size Edition with Cut-Out Supplement) while *Quibba*, *Quashia*, *Bohtail*, and the rest of them remain in equally steady demand. And it is easy enough to see why. Helen Bonnerman's stories have the authentic fairy-tale touch; their fantasy is never laboured; they stand up well to the stern test of bedtime repetition. As for their underlying ethos, it is surely quite inoffensive: if anything, they are to be commended for offering children a series of small non-white heroes with whom they can sympathize and empathize (not least when *Little Black Sambo* demolishes 169 pan-cakes at a sitting).

And yet... Some of the letters to the press defending the books were indignant: nobody likes seeing a child's favourite trampled into the political dust. Others were jocular: who wants to be convicted of undue solemnity about something so diminutive and absurd? All perfectly natural—but then so were the letters of counter-protest from coloured readers for whom it hadn't been much fun, after listening to the stories at school, to find themselves promptly and not altogether unpredictably dubbed "Sambo" in the playground.

A good deal of the trouble surely stems from the name itself. At any rate, it is hard to believe that *Quibba* and *Quashia* and *Bohtail* alone would have occasioned anything like the same outcry. But—I quote from Stanley Elkins's book on slavery—the name "Sambo" has come to be synonymous with "race stereotype": a stereotype with overtones of affectionate contempt which do not have to be spelt out and at the receiving end, the contempt is no doubt, rather more apparent than the affection. Twenty years ago, incidentally, there was a minor furor in New York about deleting a reference to "Sambo" from a textbook by no less eminent a pair of historians than Samuel Eliot Morison and Henry Steele Commager; and indeed, after everything that has happened since those days, any American who has followed the *Little Black Sambo* correspondence must have had the feeling of stepping back at least a generation.

At one level, none of this has anything to do with Helen Bonnerman; and there are certainly more important things to worry about than these (to themselves) innocent little

Ship the somewhere east of Suez, where the best is like the worst, where there are no ten Commandments at a man can raise a third...

—and then adds mildly that somewhere east of Suez was of course precisely where the ten Commandments were first promulgated.

I would be curious to know what schoolchildren who used it between the wars (and some 15,000 copies were sold) made of D. H. Lawrence's *Movements in European History*, which has just been reissued—for the benefit of students of Lawrence rather than students of history—by the original publishers, the Oxford University Press. At its weakest, it is pure comic-strip. (Louis XV: "he flicked his jewelled fingers, and said with a smile, 'After me, the Deluge'") At its best, it has passages which no one else could have written, such as the brilliant and rather sinister account of the Huns. The note of hero-worship, as might have been foreseen, is fairly constant: Richelieu "was a wonderful man, with a terribly strong will, and a great, subtle intellect"; Napoleon "was a wonderful military genius, but he was also a brilliant ruler in peace time", etc. Lawrence believed in great men, and "great" is the most overworked word in the book. On the other hand he nowhere tries to pretend that cruelty and bloodshed are other than what they are, and underlying all his ferocities there is a substratum of commonsense and admiration for the arts of peace.

From the point of view of his politics, the most noteworthy feature of the new edition is the epilogue, which has never appeared in print before: it was written in 1924 and turned down at the time after an unfavourable reader's report from C. R. L. Fletcher (the Oxford don who had collaborated with Kipling on a school history of England a dozen years earlier). Fletcher objected, among much else, to the yoking together of Lloyd George and Horatio Bottomley as the Joint Voice of the People; "the two great voices in England during the thick of the War", he also found the style "epileptic"—and one knows what he means. But although the piece hardly shows Lawrence at his most coherent, it does contain one or two passages of considerable interest, including an unequivocal rejection of Fascism as he had seen it at work in Italy. Which does not prevent him from gning on to peddle his own alternative and decidedly hazy doctrine of "strong leadership, a leadership of 'natural Noblesse'". As far as I can make out, by the way, he would not have quarrelled with the idea of the Common Market in principle, though he would have maintained that in practice it would only succeed with a Napoleon in guide it and direct its aggressive energies outwards.

A great united Europe of productive working people, all mutually equal, will never be able to continue and remain firm unless it unites also round one great chosen figure, some hero who can lead a great war as well as administer a wide peace.

One of the more absorbing publicity hand-outs I have come my way is a calendar compiled by a research company in Michigan, listing the birthdays of over 1,000 writers, artists, and (loosely speaking) creative figures—the illustrious and the not so illustrious, the living as well as the dead. It's very much a display of pure research, of knowledge pursued for its own sake; at any rate, I can't off-hand think of any practical use to which one could put the information that Stewart Alop stares, a common birthday with Isaac Disraeli (May 17), or that a similar fate unites Walter de la Mare and Alice Fitzgerald (April 25), F. R. Leavis and Isaac Bashevis Singer (July 14), Savonarola and Leonard Cohen (September 21), the Venerable Bede and Edmund de Gooch (May 26), to say nothing of Helne and Alan Bullock (Decem-

ber 13) or Spinoza and William Buckley Jr (November 24). Use what other auspices are available, see Gladstone going down in history together with Robert Rusk (November 29)? And when, again, every November 16, shall I Bright, Michael Arlen and Smith meet again?

Even for the horoscopically inclined, the results must be meagre, although it's gratifying to learn that Keynes was born on Adam Smith's birthday (June 10) and a few of the other couple at least suggestive: Sylvia Plath, Dylan Thomas (October 24), Lewis and Phineas T. Barnum (January 31). The one thing which seems to be established beyond doubt is that if you want to be a genius, some natal stars are a deal more auspicious than others. Among writers, October 7 has made do with James Whitcomb Riley; August 28 with Goethe and Tolstoy.

One of the contributors to *Bookman* of Virginia Woolf by herself into Freud's Corner for collecting that Vanessa Bell had a monolithic quality... etc. etc. said little there emanated from the small of crushed sage. This is funny enough to mention to a friend, and was greatly added how could I be so sure that the over-people who are of the emanation of crushed sage? The matter was then put to the test: the kitchen, and I have to admit I was wrong, that the area recognizably human. The great impression among those present one of ecclesiastical, possibly copal vibes; but anyway, I must mend the experiment.

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### Duckworth books



"Glad on a Pier, Walswick", 1886 (from Philip Wilson Steer, 1860-1942).

## The background music of Steer

BUCK LAUGHTON:  
Philip Wilson Steer 1860-1942  
Pp. xiv+213 plates. Clarendon Press/Oxford University Press. £8.

IF EVER-GROWING interest in English art that is a feature of our time has inevitably directed attention to the period running from the formation of the New English Club in 1882 to the exhibition of Wyndham Lewis's Group X at the Mansard Gallery in 1921, it is the *Yellow Book* and *Vorticism* that are the focus of the book. The book is a shrewd and elegant essay contributed to the Oxford University Press volume *Edwardian England*, edited by Simon Nowell-Smith.

Once then other publications have contributed towards a deeper understanding of Edwardian art, such as Richard Ormond's book on J. S. Sargent, which presented a fresh view of his most typical offspring, the book though often reluctant portrait of the grand and rich and the aristocrat who depicted many of the portraits so appreciated in the days of the Grand Tour, New explorations of the intricate interplay of forces, intellectual and social as well as artistic, that obtained in these years were made by Samuel Hays in *The Edwardian Turn of Mind*; he emphasized that the era was one of anxiety as well as of good living, and he saw 1910, the year of the first Post-Impressionist exhibition, as marking a watershed in national life.

As yet, no history of English art of this period treats in depth the many movements, though excellent ones are made by Quentin Bell in his crisp books, *Victorian Artists* and *Impressionism*. Doubtless much pertinent information will be contained in Dennis Farr's forthcoming volume in the *Oxford History of England*. Other books, germane to the subject, are an active preparation, Michael Holroyd's

biography of Augustus John, who had one foot in the world of the 1880s, the other in the Jazz Age. Unfortunately, some of the most talented artists of the early years of the century, such as Gauguin, Irtzka, Gilman, Gore and Innes, died young; if they had lived English art might well have been richer.

This was a time when England was the hub of a mighty empire; considerable prosperity was enjoyed by the upper and middle classes, but there was no school of art, nothing of the calibre of Constable or Turner. Most painters, critics and artists, however, felt no need to blush for the national achievement. During late Victorian and Edwardian days, the grandees of the Royal Academy waxed fat and could live in style; Leighton House is the equivalent of the Villa Ljubich in Munich, both fitting residences for artist-princes.

It is worth recalling that the Pre-Raphaelites and their successors, such as Burne-Jones, were appreciated by an elite on the other side of the Channel and that two of the first books devoted to this group were by Frenchmen, Ernest Chesneau and Robert de la Sizeranne, and that the Art Nouveau designers and the Glasgow "Boys" had foreign audiences as well. Even if our amateurs were usually blind to the contribution of the French Impressionists, they appreciated Cret and Matisse, the School of The Hague, Boldini, Munch and Portinari. Rudin, moreover, was a seminal force on English sculpture, as is shown by the work of John Tweed and Charles Ricketts. It was a sign of Rodin's reputation that, after a banquet held in his honour at the Royal Academy, the students pulled up their way to Paris, the mecca of art; some like Rodin, O'Connor, spent the rest of their lives there. Students of this generation were more Francophile than their modern counterparts.

In his essay Mr Russell observed that Steer's best pictures contain an Elgarian faithfulness to the paint which may strike us as the

purest Edwardian. This neat remark does much to explain the lushness of Steer's landscapes and the generally comfortable and unstrained nature of his vision. As a painter he was long a cosmopolitan, for even if he spent only a short time in Paris (where he failed to learn French) his support for the *Salon des Indes* is revealed by the references in his pictures to Degas, Manet, Monet and Seurat.

Not much has been written about Steer. There is a life of him by his friend D. S. MacColl and essays by Robin Ironside, Sir John Rothenstein and Andrew Forge, and his name crops up, of course, in contemporary memoirs and autobiographies. This gap is now partly filled by the publication of Bruce Laughton's volume in the "New Oxford Studies in the History of Art and Architecture" series; it is well illustrated and contains a valuable and welcome catalogue of the oils.

Steer himself was sceptical about the feasibility of a biography: "Nobody knows me intimately enough", he said. Dr Laughton has avoided anything but the barest outline of his hero's life and personality; however, he does print in an appendix a delightful account by Rose Pettigrew of her relations with Steer when both were young. This Chelsea sparrow sat for Millais and Whistler and was mothered by Mrs Whistler, who had no children of her own. Steer had a crush on Rose (a current pattern with nineteenth-century English artists), but, although the girl, then fourteen, says she loved him, it was an innocent affair: "He asked me one day if I'd let him kiss me; I said I didn't mind, but didn't show much eagerness, not nearly as much as he was evidently used to."

Obviously, there were unexpected sides to Steer; for instance, he was a shrewd investor, an adept at chess; a keen numismatist with a passion for Greek coins; and an ardent lover of wine. He was also a collector of Chelsea porcelain and Chinese bronzes; one of his best finds was the Yuan dynasty painting of "The Drunken Sage," which he bequeathed to the British Museum. Although never in the same class as a collector as Ricketts

and Shannon, he was an habitué of Christie's and George Moore admired his eye and his knack of picking up cheaply the delightful treasures that filled his house. (109 Cheyne Walk, Chelsea.)

Steer was a bit of a nymphomaniac; he was a valetudinarian, frightened of east winds (complaining one day that Henry James kept him talking in one) and draughts. There is a revealing anecdote about him going to stay with Violet Hamersley at Maidenhead, armed with thick and thin underclothes and suits of varying weight. Fortunately, the weather was fine. As this witness recalled: "Steer wore a straw hat; kept a finger in his shirt, and from time to time went into the house to remove a garment or put one on according to the moisture of his skin." Steer, who remained a bachelor, liked being coddled, and his servants and friends saw to it that he was. One feels that like many Englishmen of his generation he was haunted by the shadow of the nursery, understandably, perhaps, for not everyone wants to step outside his warm cocoon. During much of his lifetime he was tended by his old nanny, Mrs Raynes, who had promised his father to look after him; sadly, Dr Laughton has not illustrated Steer's moving portrait of the old lady which is now in the Tate Gallery. After Mrs Raynes's death, "Flo", who had been well trained by her predecessor, took over and cared for father, as she called Steer, until the end.

Yet Steer was no fuddy-duddy. Although blind and an octogenarian, he took the war bravely; Sir John Rothenstein, who went to see him at this time, remarked on his interest in life and his curiosity about the new world that would emerge in the postwar era. He had reserves of strength, evidently. He was a shy man, a bit of an amateur no doubt, but dedicated to his work. The crust hid a romantic. He attempted to embody in his pictures his dreams of young girls—those *jeunes filles en fleurs* who pass an eternal summer at Walswick; he evoked the cushioned ease of the pre-1914 drawing-room; and he delighted in the great sweeps of the English countryside.

Dr Laughton's conclusions and professional account of Steer contains fresh material. He investigates such matters as Steer's relations with Sickert, and publishes interesting drawings by the former of musical themes; he arranges Steer's work in a proper sequence: as that its development can be seen squarely; and he is just to the watercolours. Nevertheless, Steer somehow escapes the author; perhaps he is buried under too much art-historical baggage; moreover the painstaking analysis of so many pictures seems overdone for a relatively minor figure.

The author goes over the question of Steer's relations with French art with the proverbial moth-comb. He dearly loves a game of Happy Families, though at times he seems to mistake Mr Potts the painter for Mr Bin the haker. He argues, for instance, that Steer's small portrait of a student-friend H. W. Macaulay, painted in Paris in 1883-84, and possibly exhibited in the Salon of 1884, offers evidence of "a creditable debt to the early portraits of Degas and Fantin-Latour". But is the debt to Degas as exact as the author believes or is the work no more than a typical production of the Parisian ateliers?

Dr Laughton claims that "Lady in Grey (Mrs Montgomery)", now at Bristol, owes as much to Velázquez as to Whistler. This complicates a simple matter. For Whistler, as influenced Steer strongly, is the obvious source, especially as the American himself was indebted to the Spanish master. Some of Dr Laughton's comparisons are valuable, if often rather self-evident; but it is exaggerated to relate "At the Well (Red Cap)" to the small genre portraits of Corot; just as it is overdoing it to say that "The Artist's Model" of 1921 (National Gallery, Ottawa) "has a simple strength about it in some ways comparable to Picasso's monumental classical figures of the early 1920s". In another instance, he, in

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First the public member in which Paul Valéry accepted his role as official poet of the Third Republic and fulfilled with dignity the tasks which fell to his lot as one of the immortals of the French Academy, it may be assumed that he would not object unduly to celebrations of his birth: a centenary which came fortuitously at the mid-point of bustling labours to make available his collected works in English.

Curiously, too, with the efflux of time, this monumental assembly of volumes places in a uniform perspective the great range and variety of his writings, and suggests powerfully whether rightly or not—a territory in which poetic output occupies more than one corner of the picture. Thus it is reasonable to wonder whether history has not dealt more impartially with him than he with history; whether the enemy of history (that process by which accumulated judgments and recorded sayings are jostled into patterns and perspectives without the finality of the jig-saw-puzzle) has not perhaps been taken up by history, and accorded in the end the lucid and profile which he did so much to securing by his own parade of reluctance to concede in poetic creation the labour and devotion due from the Nation's Poet.

In his wholly admirable introduction to *Œuvres*, one of the volumes of Jackson Matthews's enterprise, Roger Shattuck surveys Valéry's public life: as Academician, president of the *PLM* organization, Professor of Poetics at the Collège de France, author of the inscriptions which adorn the Palais de Chaillot.

It is clear enough that Valéry represented the life of the spirit by virtue of being a poet, of being the author of a minuscule corpus of rigorous verse from which one or two titles have achieved something of the status of Gray's *Epithet*, printed in all the anthologies. It was as a poet that Valéry sat ceremoniously in a Sorbonne lecture theatre to hear his *Châlière Marin* expounded by the diligent Gustave Cohen.

It was as a poet that he was invited to decorate the Palais de Chaillot for the international Exhibition of 1937 and announce in stone the anathema gospel of the Republic's arts—while down below the Germans and the Russians vied, with one another to display the tallest pavilions (less durable) and the shiniest machinery (less polished). Has there ever been another national laureate, with an equal record for "remonstrating" poetry for long periods of "silence"—not once but twice—and for complaining of the labour that poetry cost, in tones designed to be overheard, and of the distance which writing caused him and the vexations to which publishing and fame exposed him?

Because of this he has been taken at his word, at least in part. Perhaps it is as the man of letters, critic, moralist, observer of the workings of mind, the "sporting philosopher" to quote his own phrase, that we are defined more and more to regard him—thanks largely to the sumptuous publication in France of his *Cahiers* and the pious collection (in English now as well as French) of his numerous other writings.

Of Valéry's poetry and his conception of the poet's mind at play in writing poems, so much has been written—not least by himself—that

## The nation's poet

PAUL VALÉRY:

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Edited by Jackson Matthews.

Volume 2: *Poems in the Rough*. Translated by Hilary Curke. 323pp. £4.20.

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Volume 11: *Œuvres*. Translated by Roger Shattuck and Frederick Brown. 246pp. £3.50.

Routledge and Kegan Paul.

Yale French Studies

No 44: *Paul Valéry*.

230pp. Yale University Press, \$1.50.

what grasp immediately the sense of what I say. Two States, two great and very powerful States, owe their guiding ideas to these two books.

No need to name the theoreticians, Marx and Nietzsche, or spell out the symbolism of the soaring pavilions at the foot of Chaillot. The example, once stated, is distinct and clear. Its detailed point-by-point elaboration is another matter: the task of under-instructors and historians, shuffling away at "debris". The world of thought in action is chaotic; and Valéry spends as little time as possible upon it.

Thus, while his contemporary and life-long friend André Gide, that aesthete among moralists, poured into his hooks the sentiments aroused by contact with the Soviet or a visit to the Congo, and into his *Journal* the spontaneous sentiments of a patriot in 1914 or of a terrified humanist in the 1930s, Valéry's *Œuvres* was a great deal more careful and detached. His friends were treated to what Gide styled his "habitué" of *pois, je m'en fous*; his public was usually deprived even of that glimpse of serious anti-seriousness.

The contingencies of history, the debris, echoes, caricatures, exaggerations, and *specie aemulatio*, were aside from his search. More important, the contingencies of history were in themselves an object of the deepest suspicion, uncertainty, contempt. For Valéry it is a reasonable assumption that "What has been believed by all, always and everywhere, has every likelihood of being untrue." Mankind's mental wealth is entirely composed of myths. "The term 'myth' applies to every notion of ours whose place was, taken, in another epoch, another climate, or in other minds, by some quite different notion, which played the same part and met the same need."

But look round at these reputedly serious affairs of state, from which free inventive minds are so carefully excluded. . . . What do we find? Debris, echoes, caricatures of intellectual products (in what chaotic state . . .) and of ideas or models which have been fashioned by minds devoted to the strict labours of mind. . . . This work of speculation in the last resort provides action with all the latter's needs for its conduct, its explanations, its credibility, its enforcement—in short, for its reality.

And the proof? If I were merely to utter the names of two books, written by two very different 19th century historians, you

This corrosive view has equally corrosive consequences. First, "society is a tissue of illusions and every organized society a sort of collective dream. These illusions become dangerous when they cease to carry conviction." No need to apply this maxim to the world surrounding Valéry in 1937, or behaviour it with examples of particular myths and illusions which obtrude on the sporting philosopher's notice (back in 1906, Gide had inveighed against the men of letters such as Valéry disregarding the reality of the San Francisco earthquake of the strike of May) "which exists only in the imagination of frightened bourgeois."

No doubt these are facts; but what people think of them and make of them are decisive factors in shaping action, and this mediating link is totally unreliable, or arbitrary. At least we can frame some general remarks about the linking process:

We have a way of marshalling the affairs of men as complete pictures, neatly finished drawings . . . by its very nature the mind conceiving great events tends to rule out all the elements of chance and incoherence. . . . When a mind surveys the events of history, their toll of sufferings and calamities, the enormous wastage of lives and serviceable objects, . . . the mind in question may well—and indeed must—believe that the same results, in so far as they were desirable, could have been obtained in more economical ways. This indeed is the true function of the mind. But in point of fact what it is seeking to find is its own economy.

Next, "our historical memory is governed by the laws of the theatre. . . . History is a kind of literature akin to folktales." "All history is made only of thoughts to which we add the essentially mythical value that they represent what was."

Thus the possibility of making Saminism—or Balzac's *M. de Morsay*—historical rests entirely with myself. Finally, "pure physics states what it discards from concrete reality; history, however, cannot say and indeed hardly knows what it is onlitting—nor can it even know how this comes about."

When Valéry came to discharge the important ceremonial duty of welcoming Marshal Pétain into the Académie with a discourse, his task was a delicate one. To begin with, because of the nature of the occasion, the politician Barthou wished to do the job for him; then, Pétain himself wanted a view of what was to be said. Further, Valéry was hardly a military historian, and in any case had a high regard for

Pétain, whose place Pétain himself had to take; finally, he seems to have been unable to fathom how the mind of a man like Pétain could work, in peace or in battle.

Nevertheless, if his discourse at a ceremonial event it was still one which spoke for general attention on the War, on History and on the future of the past that is in question. . . .

Valéry develops (but with caution) his own corrosive view, even if it goes on from there to develop a neoclassical myth for the occasion and eulogize the conventional. Thus for those historians who say that we understand the battle of France can, and no doubt will, Valéry returns a dusty answer: *know much of what purpose have been in the general's mind* dispatches, diaries, etc; we know his strategic concepts ("le feu" etc); we still cannot climb up his firm ground—we cannot write his definitive account, we can only founder on myth, opinion, illusion and the rest.

And there is worse to come: the one Valéry praises Pétain (like Foch) for having dared to receive military teaching and to develop new battle concepts; but uses this as an argument to enter the corrosive view, and goes on to display the uselessness of history (opinion of past events) for officers' lessons to the present. "History is as a flawed poem in his book, example for everything . . . but it is not a poem, it is a technical exercise. It may well be, that Foch was quite such an innovator as to have received military teaching and to develop new battle concepts; but it is not a poem, it is a technical exercise. It may well be, that Foch was quite such an innovator as to have received military teaching and to develop new battle concepts; but it is not a poem, it is a technical exercise."

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POETRY

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Edinburgh: Edinburgh University Press, £1.50 (paperback, 95p).

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## September Dusk

The girl and the five boys have gone with their burden of apples, A tangle of bright clothes and disputation. Darkness spreads from under the leaves of the fig-tree, The brown nut-tree and the bramble thicket. The territorial birds have stationed themselves for the night; Some talk—none sings. There can be too much silence, And too much certainty, as that your light tread Will not disturb this gloom, your voice this silence. In mockery perhaps it might be asking "What is a thousand miles to one who hears?" And I might answer, "Simplest things are hardest to accept. Distance is simple. Causes of grief are many, but all simple." Children and birds have closed the book of day, But I shall turn the pages of the night Lying with my erosive enemy Far from the echo of a voice, a footfall.

JAMES REEVES

all fourteen reported lines. Needless to say, No 15 has to be specially constructed and tends to get written first.) Mr Fuller follows the twelve labours dutifully if cloudily and lets them out with some amusing anachronisms of the labour concerning the earl of Arundel's symphonies, he writes, "the sixth was for the birds", but there is nothing in the sequence to like it beyond a technical exercise. Imagination

who is as rusty as he is superfluous, in the last stanza, the dramatic personae leave this sledge to his fate. The sexy minister reclaims his scarf, A girl in distress runs to meet a train, Mrs Jocelyn bustles the fatted calf. The guests have taken to their beds again: I hold the floor but nobody will laugh, Nobody there is to kiss if I complain. Enter only in the second half, All day Watching the groundsmen breaking the

Unwilling, underwritten, used to pain. "Aberparth" is accomplished but also warmly human. It is a landscape with figures, the sort of descriptive poem which opens inwards with a series of fine rhetorical flourishes. Above all, the musical handling of the language is eminently satisfying: The sea is much visited here, whose colours are cooler And life uncertain as well it might be in The earth's tux. Gulls on the sand book sharp. Without anxiety the jellyfish is hideously still. And the same could be said of the cliffs where wind carries The loves of free-wheeling crickets across a haze of sun-baked blackberries.

The strangest poem is "The Two Sisters", whose Mary and Martha polarity gives Mr Fuller the chance to compose a chain of hard aphorisms. The story is baffling, but the atmosphere grows more oppressive as you read. To create so sombre an effect in such stately verse is a real achievement. The songs and pieces for music are much simpler. "London Songs" succeed where so many urban song-cycles fail—they put their place names and Belshazzar details into a convincing metrical harness. The slightly Surrealist tone of much of "Cambridge and Missionaries" suggests that Mr Fuller is changing his poetical stance. The perfect technique now reflects a disturbed world, making these his most impressive poems to date.

Mr Fenton's fondness for nono words, minarology, and Light Verse have earned him a place among the Sams of Auden. This is true enough, if it implies that his Pleasure Principle is in good shape, but it doesn't describe his special flavour as a poet. "The Pitt-Rivers Museum, Oxford" is a survey of man's anachronistic and imperial past disguised as Oxonian whimsy about anthropology. It is one of his most brilliant assumptions, a serious and compendious poem linking the study of science with the ends of action. Like many of his best poems, it is really political in aim. The last stanza makes its point succinctly—the reader adds his own QED:

All day Watching the groundsmen breaking the ice

Not at all bad for a legless baboon."

Mr Fenton may go in at least any direction from *Terminal Moraine*, but six dazzling poems in the book show that he is already far up on the glaciator. Sandrine Hochman is the American in Secker's first release. She has many insights, a gift for language rather wistfully employed, and a definite fecundity. Unfortunately, hardly one of the poems in *Earth-works* is a well-shaped and finished thing. Nor is there originality of personality or feeling. Her poems are like the letters of an adventurous friend—she lives an exciting life, but not so often prefers to stay quietly in an upstairs room.

## STEVIE SMITH



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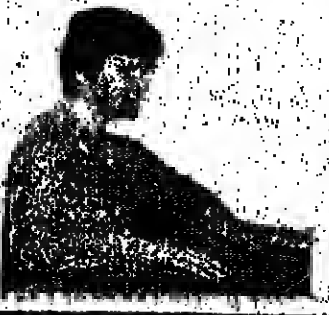
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# Republican reappraisals

ROGER PRICE:  
The French Second Republic  
A Social History  
386pp. Baisford. £4.80.

EUGENE SCHULKIND (Editor):  
The Paris Commune of 1871  
The View from the Left  
308pp. Cape. £3.50 (paperback, £1.50).

GUY P. PALMADE:  
French Capitalism in the Nineteenth Century  
Translated with an introduction by  
Graeme M. Holmes  
256pp. Newton Abbott: David and  
Charles. £4.20.

There are traditionally two ways of studying modern French history. One is to see it as a series of crises, and to investigate these in the belief that the deepest forces of society can be seen most clearly in times of revolution. The other way is to trace the continuities behind the turbulence, and to examine themes that run through them. There is something in the said for each of these approaches, and both suffer from the same difficulty. Despite the vast amount that has been written about France since the Revolution, enormous gaps in our knowledge remain. There is also a vast jangle of partisan polemic through which historians have to light, and innumerable legends which are only gradually being discarded. This latest batch of books on modern France are valuable contributions to this continuing reappraisal.

There is certainly a need for a new general history of the Second Republic in France. No satisfactory book exists on it in English, and those in French are either simply suggestive sketches or else detailed monographs on particular aspects. Perhaps the subject is too rich, too diverse to be capable of having all its variety and contradictions reflected in a single volume. That no doubt is why Marx and Tocqueville are probably still the most widely

used commentaries on the events of these years.

Roger Price's book is therefore welcome. He has chosen to write not a narrative history of the period, but rather a commentary on Marx. Marx's is the name, as the index confirms, to occur most frequently in his book. This consists of three roughly equal parts: first, a study of the economic and social condition of France before the revolution; secondly, an analysis of the events of the first few months of the revolution, in particular February and June 1848; and thirdly, an examination of the reaction which culminated in the coup d'état of December 1851. The book is thus not a general survey but a discussion of controversies and problems, directed mainly at undergraduates specializing in this subject. The publishers' claim that Dr Price presents a "complete picture of events between 1848 and 1852" is misleading. So too is their statement that Dr Price has drawn on a great wealth of previously unpublished material. What they mean is that he has made good use of a lot of recent research, published mainly in France, which is rapidly changing our picture of the subject.

He has indeed added some interesting original contributions of his own on a few precise points, but his book is essentially a discussion of the effect of modern research on the Marxist interpretation. It concentrates above all on material conditions and class relationships, leaving aside personal motivations and the activities of individuals. Thus, for example, the reader will find not even a paragraph on Lamartine, head of the Provisional Government of 1848. But *The French Second Republic* is packed with detail and will be useful to those who have not read the monographs. It does not offer an alternative to Marx, but shows that the wealth of new information now coming to light makes a general interpretation difficult. It is a pity that it is written in a somewhat dispirited style, as though it has been

repeatedly cut and altered. This makes it rather difficult to read, but it is an able, thoughtful and thought-provoking book.

The Paris Commune of 1871 is another revolution the significance of which continues to be disputed. It remains of interest not only because of its dramatic and bloody character, but also because it has an important place in the history of socialist thought. Eugene Schulkind has, on a much more modest scale, done for it something comparable to what Dr Price has done for 1848. He has brought together extracts from left-wing writings produced under the Commune and about it. In an interesting introduction, he argues for the view that the Commune should be considered "the first modern revolution" rather than the last of the Jacobin risings. He accuses "historical revisionism" for not realizing this. His view indeed would probably not be accepted by a good many scholars today. But he has performed a useful service, which they are likely to value, in clarifying the Marxist myth of the Commune.

The difficulty of placing these revolutions in their proper context is shown by Guy Palmade's *French Capitalism*. This little book, originally published in 1961, had the merit of presenting a convenient summary of what was then known about French economic history, with particular reference to the entrepreneurs. The picture, though quite stylishly executed, was a rather blurred and hasty one, for the very good reason that the detailed study of France's economic history was still only just beginning. Graeme Holmes, the translator, traces, in an introduction, the progress of research in the past decade and shows how the subject is a very rapidly changing one. Palmade was unable to use some very important theses which have raised the level of discussion both in precision and in scope. Mr Holmes shows that there is a need for a new general synthesis, but reveals how low difficult it will be to produce.

# Bohemia's ordeal Dawn of the Nocturne

J. V. POLISENSKY:  
The Thirty Years War  
Translated by Robert Evans  
305pp. Baisford. £3.80.

J. V. Poliseński is not only the doyen of Czech historians of Bohemia in the seventeenth century, but the leading international scholar of the Thirty Years War. The plan of his book is a brilliant and original one. He highlights three separate but related themes: the international relations of states ruling over seventy million Europeans are laid bare alongside a history of the war as it affected the four million subjects of the Crown of Bohemia and, with an even closer focus, the one thousand inhabitants of Zlin, a town in Moravia. Close acquaintance with the printed and manuscript sources allows the use of telling narrative examples and detailed analyses of social and economic conditions which are not found in other histories of the war.

Unfortunately the author's ambitious plan falls down in the execution—at least so far as English readers are concerned. The flood of foreign names, the preoccupation with academic controversies, alarming lapses into abbreviated military narrative, and the tersely allusive style (with which the translator has struggled manfully)—all these make the book not always easy to read.

Professor Poliseński gives an explicit Marxist interpretation of the war. He sees it as an ideological struggle between the opposed models of the Dutch and Spanish civilizations which were adopted by England and France during the war. The clash of one conception, deriving from the legacy of Humanism, tinged with Protestantism and taking as its model the United Netherlands, with another, Catholic-Humanist one which followed the example of Spain, becomes thus the point of departure for

the development of political coalitions of power. It would be a cross oversimplification to say that the war was a collision between champions of capitalism and the remnants of the "old regime". The two models were merely the poles around which were forged the complex political camps.

These contentions must be regarded as engaging, but they are not convincing. Any interpretation that seeks to explain the war in terms of a single theme—whether it is religious, as in the case of John Field, a Habsburg-Bourbon polemic, or Professor Poliseński's Marxist scheme—is open to the charge of being too simple. At the least, when some champion seeks to challenge the verdict of specialists, he must be prepared to make exaggerated claims for his own theory.

If this introductory account of the Thirty Years War is not convincing enough to replace the several traditional ones already available in English, it does provide the reader with an advanced student with no previous knowledge of the subject. The search by the author and by other modern scholars, among the many usually accessible only in European languages, the elegant and on Bohemian history is valuable. The recent trend towards Czech Marxism to rehabilitate the period is here taken as far as possible. The structure of Bohemian society, the revolt sought to end against Habsburg interference, even contained the seeds of a new life for the mass of the peasantry.

Whatever view is taken of the war, it is to be hoped that Professor Poliseński's future researches will continue to be made available in Western languages.

ARTS

BRANSON:  
Field and Chopin  
Field and Jenkins. £3.

For the arts our attention is drawn to the two books which are being published by Field and Jenkins. The first, *Field and Chopin*, is a collection of essays by the two composers, which are intended to make their work more accessible to the general public. The second, *Field and Chopin*, is a collection of essays by the two composers, which are intended to make their work more accessible to the general public.

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tures are hinted at in Field. Moreover, Chopin knew Field's music in his youth, and may have made his first public appearance in a Field concert. Mr Branson seems confident of this; and his confidence grows from strength to strength as he produces a series of examples to illustrate his point. The more general debt to Field—key-board patterns, melodic fingerprints, and so forth.

Was Chopin, then, not such an "original" composer as is often claimed? A turn of phrase, an accompaniment figure, may be a cliché, common to a period as a whole; and Hummel (in whom Mr Branson devotes a chapter), as well as Rossini and Bellini, contributed to Chopin's style. Originality, however, cannot be proved or disproved by local events, musically speaking, and Chopin's genius showed itself ultimately in terms of harmony, tonality, and structure. Mr Branson's comparisons are mostly brief and "local", and he frankly admits that Field, for all his charm, had no talent for large-scale composition: in his words "an overwhelming disadvantage". Chopin, on the other hand, had a miraculous instinct for form. Even when he adopted the idea of the classical sonata he produced, in his two mature works, absolute masterpieces. However, according to Mr Branson, Field's concertos are better distributed between solo and orchestra than Chopin's—both of which are early and he considers it high time that they were investigated. By far his longest chapter is devoted to the Field concertos and their predictions.

John Field was born in Dublin in 1782. His talent as performer and composer showed itself early on, and

in his twenties he was taken abroad by Clementi and exploited as a piano "sensation". He acquired wide fame as a virtuoso, renowned for his *fantasies*, he settled in Russia, returned to Britain, went on tour again, was taken ill in Italy, and eventually died in Moscow. His life was marked by indolence and intemperance, and his love-affairs scandalized Russian society. Mr Branson's opening pages summarize all this, but his literary style is unfortunately no match for his enthusiasm for his subject. Mistprints abound, and it is bewildering to learn that Field took lessons from Giordani in the year before his birth, that his father led an orchestra in Bath in 1803 (sic), and that Field himself began a son in 1919 (sic). And useful information, such as the following, might have been better worded:

In 1810 or thereabouts Field's *Divergence* with String Quartet No 1 in E minor, of which the *Adagio* is a later shorter solo version, was published in Russia, and the *Divergence* with Quartet No 2 in A—*Pastorale* and *Rondino* (Nocturne No 8 being the *Pastorale* shortened by 34 bars and reshaped), was published, similarly in Russia, in 1811.

We are told at the outset that Mr Branson, "himself a pianist and composer", began performing works by Field in the 1950s. His interest led him to give lecture-recitals "during which the main matter and purpose of this book emerged". It suggests, in fact, a collection of lecture-notes. It is a pity that more care was not taken, for the book could indeed have fulfilled "an obvious need". It may still stimulate greater interest in the neglected Field, but certainly not to the detriment of Chopin. That we are all—including Mr Branson—agreed about.

NATURAL HISTORY

MAY 26 1972 TLS: 611

# Down draught

PETER SCOTT and the Wildfowl Trust:  
The Swans  
242pp. Michael Joseph. £4.20.

In this comprehensive account a bunt of enthusiastic members of the Wildfowl Trust, under the direction of Peter Scott, have embarked on to produce an exceptional book. Many have contributed to the text, which covers every aspect of a swan's world both in life and in history.

There are separate sections dealing with classification, distribution, food and feeding, reproduction and family life, mortality, art and mythology, exploitation and conservation, followed by nine appendices of more technical matters, all of which are discussed by specialists in their particular field. Twenty pages of numbered references enable the reader to go to the source of every statement. This is indeed a very thorough monograph of a fascinating genus which will remain a model of its kind.

Twenty-four excellent plates of photographs, selected by Philippa Scott and E. E. Jackson, are well positioned to illustrate the text, which is embellished throughout with charming line-drawings, not by any means all by Commander Scott and his talented family; prominent among other artists being Robert Gillmor, Colleen Nelson and Carol Ogilvie (Platfist), with a striking "Leda and the Swan" by Keith Shackleton.

The book opens with an introduction by Peter Scott describing the many journeys he has undertaken in distant lands to study the swans in their own environment, for it must be remembered that swans in their various species occur over much of

the earth, of whose numbers and habits we have still much to learn, especially in the case of two South American species: the black-necked swan and the Coscoroba, which some consider "only a swan by courtesy". The former must be seen in its native haunts in Chile and Argentina to be truly appreciated. Australia furnishes an entirely black swan "which is certainly numerous in hundreds of thousands" and was introduced into New Zealand a hundred years ago. North America can claim, sadly, the rarest swan in the world: the "Trumpeter", which has been reduced in its stronghold to 69 birds, but by strict legislation has recovered to an estimated 5,000 in forty years. The Whistling swan is another inhabitant of North America—a counterpart of our Bewick's swan in Europe. Britain can claim three species: the semi-domesticated mute, the whooper and Bewick's swan—the last the smallest of them all which visits the Severn estuary in hundreds in winter from its home on the Tundra shores of the Kara sea and Yamal Peninsula. The astonishing discovery was made at Slimbridge that every individual Bewick swan can be distinguished from its neighbour by variations in the black and yellow patterns on the bill.

Most swans make long distance journeys, mainly overland, and have traditional stopping places en route. The Whooper, however, has to undertake a fantastic journey of 500 miles over the sea between Iceland and the British Isles. In calmer conditions the flight could be made in ten hours. An interesting chapter contributed by Mary Evans and Andrew Dawney discusses the swan in mythology and art and G. V. T. Matthews provides a long chapter on conservation.

# Pack drill

I. DAVID MECH:  
The Wolf  
The Ecology and Behaviour of an Endangered Species  
384pp. Constable. £4.

Hurdly a wildlife book appears nowadays without a special plea for the conservation of its subject, but when it comes to wolves, and when these are referred to in the subtitle as "endangered" animals, then one half-suspects it is not solely out of ecological concern. Since earliest times, fear, hatred and superstition have so dictated the role of the wolf in folklore and fairy-tale, legend and myth, that when the first settlers in North America encountered the same beast their attitude to it was ready-made. Here was the monster that gubbed up Red Riding Hood's granny, as well as two very human pigs, and whose fete at the hands of Munchausen (a revolting act) still occasions guffaws of approval. Yet, for more than two decades one has had the sober truth from S. P. Young, here endorsed by David Mech, that there is no scientific evidence from North America that healthy wild wolves have ever been dangerous to man. Bertil Haglund has enlarged the claim by failing to find a single authenticated case of a wolf attacking a human in Europe over the past century and a half. A rabid wolf is a different matter, as perhaps also wolf-dog hybrids, but one would not judge the behaviour of dogs on such a basis. Reluctantly, one must rethink the wolf "problem" and concede some justification for this book's subtitle.

Few authors are better qualified than Dr Mech to write about the wolf in North America. His graduate work with Durward Allen on the wolves of Isle Royale has become a classic in the study of predator-prey relationships, and his subsequent investigations, often using the technique of telemetry, have touched many aspects of the biology and ecology of these animals. He gives a very balanced account of the wolf's habits, behaviour, relations

with other animals, and effects on the living community of which it is a part. His aim has been to produce something of definite value to the student of animal biology without making it incomprehensible to those who have a genuine but less professional interest in wolves. For the most part he succeeds, especially when recounting his own observations.

Dr Mech's wolves never quite become the enduring personalities that Hugo and June van Lawick-Goodall discover (or perhaps create) in their animal studies, but one feels that the author is altogether much more wary in his interpretations of behaviour. It is unfortunate that he did not have the benefit of Michael Fox's excellent comparative study, *Behaviour of Wolves, Dogs and Related Canids* (1971). A synthesis between Dr Mech's work in the wild and Dr Fox's laboratory studies would have been fruitful, although there is considerable similarity in their accounts.

Both agree with Rudolf Schenkel in criticizing Konrad Lorenz's interpretation of submission in the wolf, claiming that it is the *downfall* and not the inferior animal that offers its unprotected and vulnerable neck. It is of some importance to get this straight, considering what has been extrapolated from a single aggression into the affairs of men. The subordinate or challenger may appear the more aggressive in the intensity of aggressive display, but the intensity is the summation of ambivalent signals of submission, fear and defensive aggression. The dominant wolf may remain quite still, seeming to dare the other to attack. Thus the aggression of the subordinate is inhibited by fear and its biting and snapping fall short of their target. Dr Fox analyses this in much more detail and concedes that Lorenz is probably right that submissive behaviour may appease an aggressor but that this involves an entirely different set of reactions by the subordinate. As Dr Mech points out, however, passive submission may only work within the social group, for on Isle Royale he watched a strange wolf attempt submission, only to take to its heels as the pack continued to charge it.

# Mediterranean mésentente

JOHN MARLOWE:  
Fetidious Allion  
The Origins of Anglo-French Rivalry in the Levant  
323pp. Elek. £5.

The rivalry and suspicion with which France regarded British policy in the Levant in the second half of the nineteenth century and far into the twentieth became an obsession at the time of Palmerston's diplomatic victory over Syria in 1840. This is the promise on which John Marlowe bases his examination of the roots of Anglo-French rivalry in the eastern Mediterranean. His startling point is the peace of Paris in 1763, when France turned towards Egypt in her desire to harness the British in India and replace her own lost West Indian markets and sources of raw materials.

Mr Marlowe's conclusion is that British suspicion of French designs in the Levant in the post-Napoleonic era was chimerical. It assumed that French policy continued to be directed against the British possessions in India; but the evidence shows that the French, like the British, wished to keep the Russians out of Constantinople and Asia Minor, and therefore shared the British interest in the integrity of the Ottoman Empire. Unlike the British, however, they were prepared to anticipate a dissolution of the Empire, and in that event they wished for a predominant influence in Egypt and Syria. But this wish was, due not to hostile designs against England but to their ideas of a "Corps Irredentiste", the cradle of Greco-Roman civilization temporarily alienated to Islam, and to the

civilizing mission of France. In the later nineteenth century this cultural mission ran head-on against a British imperial mystique built on the security of India. The French of course had, also, tangible interests in Syria and Egypt: trade, the wish to secure a share in the Ottoman Empire were partitioned, and the desire for a friendly eastern flank for their expansion in North Africa. A threat to British India was not a major part of their policy in the Palmerston era.

But it had played a major part in the past. The Napoleonic invasion of 1798 had roots in invasion plans dating back more than twenty years. During this period Mr Marlowe shows that the British Government was remarkably indifferent to Egypt, and even the East India Company saw little to interest it except a short overland route for mail and despatches. The agents who represented England in Egypt were small men, often with an eye to the main chance; or with a narrow perspective which caused them to misinterpret the Near Eastern scene and mislead their political masters. Before the Napoleonic invasion the British Consul-General Baldwin had been dismissed; and though he continued to act as the East India Company's agent, he had left the country altogether when Napoleon landed there. A later British representative, Major Misset, was responsible for the misleading impression that Mehmet Ali was a French agent—a belief which led to the disastrous British invasion of 1807, and to much subsequent misunderstanding of that extraordinary Albanian in whose era the countries of the Levant emerged from the cocoon in which Ottoman rule and

Muslim fanaticism had enshrouded them.

Though Mr Marlowe lists French sources in his bibliography, *Fetidious Allion* is not a balanced history of the two sides of the quarrel. Basically it is a narrative of British policy based on the Turkish and Egyptian series of Foreign Office papers supplemented by War Office papers in the Napoleonic Wars. Within this framework there is an indifference to the military and naval power which England was capable of deploying in support of her policy. C. J. Bartlett has shown how slender was the reality of power behind Palmerston's bluster, but his work has not apparently been consulted; and Mr Marlowe's lists of warships seldom give their ratings, so that the reader is left to guess whether these were squadrons of battleships or of gunboats.

Some of the ground is fairly well trodden, but there is much to interest both the general reader and the specialist in Mr Marlowe's narrative, especially in some of the local history (such as Mehmet Ali's campaigns in Arabia and the Sudan) which has little to do with Anglo-French rivalry. On the wider scene it is interesting to find that in the post-Napoleonic era a near-identity of interest on Turkish and Egyptian questions was achieved by France and England, and it was only with the advent of Turkey that a polarization developed. Perhaps the later Anglo-French rivalry was based more fortuitously and exclusively on Palmerston's badly described diplomatic victory than on the earlier roots which Mr Marlowe also traces.

# Holland's Golden Age

K. H. D. HALEY:  
The Dutch in the Seventeenth Century  
216pp including 158 illustrations.  
Thames and Hudson. £2.25 (paperback, £1.25).

As in a picture gallery the beholder needs to plan his movements, so Geoffrey Burdett's "Library of European Civilization", to which this volume brings a thoughtful increment, calls for some modest working tactics. If the blurb of illustration is not continually to turn reader into beholder, let the eye first rove freely through 158 photographs, then allow the text full attention if it is to yield what the author intends, returning later to the visual excitement (some of which deserve study in themselves and may derive from reconstructions) with an awareness sharpened by K. H. D. Haley's lucid and observant essay. The two ingredients in this case match each other well enough, although there must be reservations about the colour reproductions (greatly inferior to those in Charles Wilson's *Holland and Britain*, printed as it was on wartime paper); but this is not to say that the ingredients are strictly interdependent, or even frequently inter-ly.

Professor Haley's portion is good enough to stand by itself, thoroughly informed and yet not afraid of a personal judgment, always sober and commonly wise. If he is slighter than some of his predecessors on ships and colonies, he digs deeper than most into the blind mental religious tensions which have left the deepest mark on Dutch character: the furnace of hatred under the affable externals of the Golden Age that was to supply Locke with a paradoxical experience of toleration, an equilibrium owing more to the oversight of coastal waters by municipalities than to the gentle leaven of the Amsterdam minority. We are reminded too of Calvinist

influence on Dutch Catholicism. One excellent feature of Professor Haley's method is his foreign names. In this context he does not young dramatists writing in the "national language" is what the editor of *Neues deutsches Theater* does as the aim of the "Experiment".

He also faces squarely the contrast ( seldom an open conflict) between rich and poor. It is not until he realized that the Dutch were like heavily taxed people of their day, despite freedom from starvation and the traditional servitudes of the regime, or that the weight of the tax fell on consumers; that he often quoted adroitly in these pages that "when in a town, a certain dish of fish is eaten with a usual sauce about thirty years ago, we are told". We also find a personal character of major importance like the fisheries, let alone the economy nourished on world trade.

Professor Haley sensibly recognizes that definitions of poverty vary in time and place, but leaves no doubt of a stark underside to the civilization he summarizes. These he arranges the almost the vigorous but less familiar picture of poor-boxes. If come to an extensive and harshly, poor charity abandoned. And while Professor Haley is loth to attribute motives to the donors.

Hammed in by his illustrations cannot deploy his special knowledge of politics. He merely tries to convey a sense of movement, the foundation period and to the legal framework, the political and rise of oligarchy. Inevitably, this is a book about the land: the continued village of Friesland's peculiar culture, ignored. It perhaps needs to be said that to do justice to the secret Frisian scene, but the *Netherlands* is omitted, otherwise discriminating graphy.

# Theatre and anti-theatre

ALFRED BRAUN and PETER ZITZICH:  
Neues deutsches Theater  
Zitrich: Dingen. 12.80

by means of short plays, a drama of the intentions and a brilliant young dramatist writing in the "national language" is what the editor of *Neues deutsches Theater* does as the aim of the "Experiment".

The anthology begins with a play by one of the avant-garde's most terrible, Brecht. Brock, looking about audience-stage interaction with the zeal and idioms of a Sunday-school teacher, turned to the theatre which follow the anthology, range from Wolf Wondratschek's projected attempt at drama to a world-record attempt in weightlifting (unfortunately the athlete suggested was not allowed to participate by the Association of Weightlifters) and Gerhard Rühm's young lady swimming around a pool in the nude whilst a choir sings of how an East German swimmer was denied a world record for not wearing the regulation costume, to Ernst Jandl's concrete *son-et-lumière*, using spotlights and sound effects and thus making the stage-machinery into the actors of his play.

One finds signs of Handke's influence in Konrad Wünsch's audience-provoking *Dramaturgische Kommandos* and Herbert Rosenfelder's *Mein Name ist Utopia* (an extended version of the embarrassing situation where two characters keep echoing each other's words like two people meeting in a corridor and unable to pass, sidestep in unison and fail for some time to break the pattern). But there are also some strikingly original experiments. Hans-Jürgen Fröhlich and W. E.

Richartz's *Peug-Pingul* centres on a har-rum scene between a series of characters each locked in a private world, one thinking he is on a NASA mission to Venus, another living out fantasies as a cowboy, another as a gangster, another as a policeman-schoolteacher, and each picking up cues from the others' words to weave into his own reverie.

In *Dus Frühstück* Barbara Frischmuth dramatizes a discussion between various objects on a child's breakfast-table—jam-jar, bread-roll, butter, etc.—before these become victims of the child's ravenous hunger; all these personified pieces of food sound as materialistically satisfied with themselves as Renke Korn's picnic family. We are still in a world of possessiveness and one-upmanship, but one where poetic justice is dealt out very quickly.

Harald Sommer's *Die Hure Gertrud* also works with this theme. Using a split scene and possibly making too heavy demands on the audience's receptive capabilities, it allows a series of couples to indulge in idle chat, often spoken simultaneously, before they are suddenly machine-gunned down at their restaurant tables. Violence in fact is one of the few common denominators to this wide range of recent plays: both social violence (rowdiness, war, abortion, industrial exploitation and bullying); and its mirror, theatrical violence, as a number of scenes end in chaos and destruction.

*Goncharova et Larionov* (Edited by Tatiana Logunne, 240pp plus 44 plates, Paris: Klincksieck, 48fr.) is an illustrated anthology which pays tribute to the two Moscow painters who settled in Paris and played a vital part not only in the development of painting in this century but also in stage design. They were members of Diaghilev's entourage from 1915 until his death and continued to work in the theatre for the rest of their lives. The people, meeting in a corridor and unable to pass, sidestep in unison and fail for some time to break the pattern). But there are also some strikingly original experiments. Hans-Jürgen Fröhlich and W. E.



## 408 broadside ballads

The Euing Collection of English Broadside Ballads. Introduction by John Holloway. 68pp plus xiv pp. University of Glasgow Publications. £15.

It is difficult to know precisely for whom this book is intended. Both its price and the fact that it is issued by a university press in an edition of only 500 copies suggest that the publishers might have had the specialist in mind.

On the other hand, the complete lack of editorial apparatus or notes, together with the inadequacy of the introduction and the index, make it scarcely credible that any scholar will regard this collection of 408 seventeenth-century broadside ballads as making any significant critical advance upon John Payne Collier's *A Book of Roxburgh Ballads*, published in 1847. That the superb scholarship of the late Hyder E. Rollins, whose *Analytical Index to the Ballad Entires in the Stationers' Registers 1557-1709* (Ninth Carolina, 1924) or *The Jack of Auldreys* (Harvard, 1927) are both readily available as facsimile reprints, has, sadly enough, not influenced this enterprise. We have a book which on nearly all counts is entirely unsatisfactory as a source for serious ballad study.

It is true that the brief preface hints at a sense of unease on the publisher's part; but since the projected printing of the ballads was first mooted more than twenty-five years ago, the note of subdued disquiet seems incongruous. The Euing Collection, formed originally by J. O. Halliwell, is an important one; it deserves a very much better edition.

It is especially unfortunate that John Holloway was enlisted in to provide the introduction at a time when, and was precluded from doing any-

thing further because the text of the ballads was already printed. Even allowing for this, the introduction is disappointing. Nowhere does it display any understanding of popular literature as a distinctive and significant cultural phenomenon. The ballads seem to be regarded as a kind of sub-literary composition, a commodity to be hawked round the streets. Of course, they were this—but something very much more besides, for it is likely that they both informed and reflected public taste; and their study is a valuable element in any exploration of the world of the unlettered that is to be something more than mere antiquarianism. The general tone of the introduction is far from the concept of "history from below" to offer any new insights into the role of the ballad.

Very much more serious, however, is the complete failure to discuss, even in the most superficial terms, the ballad printers. The late Cyprian Blagden, in his *Notes on the Ballad Market in the Second Half of the Seventeenth Century* (Studies in Bibliography 6, 1953-54), provides a solid basis for further enterprise in this kind of specialized bibliography; one might have expected at least a listing, preferably annotated, of printers and imprints, but nothing is provided in this book.

From the sheer volume of these ephemeral sheets it seems clear that they formed an important part of the book trade; and since, in a more general framework, we may not look for some discussion of their production and dissemination? Again, there are issues of topicality and tradition in the seventeenth-century broadside which await investigation—but to provide an agenda must inevitably underline one's deep sense

## 365 days

GEOFFREY PALMER and NOEL LLOYD.  
A Year of Festivals.  
192pp. Warne. £2.50 (paperback, 90p).

Between any May Day and the following Easter it is still possible to watch the observance of many ancient customs up and down the country. Geoffrey Palmer and Noel Lloyd have made a collection of those associated with the calendar. Some, like the weighing of the mayor at High Wycombe, are of unexplained origin. Others are conjectured, such as the singing of the May Morning Hymn on Mugdalen Tower at Oxford, which we are told may have begun as a Mass for Henry VII or as a celebration for the completion of the tower. Some are "fairly comic", as the modern Druids at Stonehenge. A few are patriotic commemorations, like the Scottish observance of the anniversary of Otterburn, and some again honour local worthies, such as the Johnson supper at Littlefield or London's annual tribute to its historian Stow. London apart, it appears that Cornwall, Dorsetshire, Devon and the Cotswolds have yielded the largest harvest.

## JOHN BALL:

## The First Town

415pp. Michael Joseph. £2.40.  
There have been English stories about dispensing of foreign invaders by, usually, superior moral power, at least since Saki wrote *When William Came*. Now an American is trying it out, and if the language is different from ours—e.g. "Greg was an average American boy, but that still made him a pretty fine future citizen"—the nuttiness is not dissimilar, and we can be gratified that a British spy plays a small but vital part. For those who can take high sentiment, this is exciting reading.

## JAMES DAVID BUCHANAN:

## The Professional

208pp. Constable. £1.90.  
How entirely horrible Amerlegh security agencies seem to be, a corrupt protection that must cost the country more than it can morally afford. This tense and competent first novel takes a highly professional agent into Cuba to bring out another whose time is done; every spark of humanity counts its weakness justifying expendability.

## FRANCIS CLIFFORD:

## A Wild Justice

115pp. Hodder and Stoughton. £1.50.  
A tale of hatred in Ireland, not new, but some fifty years back. Because it's about hatred, which is always the same, Mr Clifford hasn't bothered about speech acronyms; but he has written a horrible and rather good story, set totally in devastation.

## LAURENCE HENDERSON:

## Cage Until Tunes

216pp. Harrap. £2.10.  
Crime stories are a queer type, with a higher standard than most genres; but few have the extra toughness, hardness, tension that you're only sure of when relaxing after the end. This one has it all. The story is commonplace enough, old dog's big job, in a London underworld setting, but still that extra something brings it off.

## FRANCIS RYCK:

## Woman Hunt

Translated by Gordon Latta.  
190pp. Collins. £1.50.  
Few foreign crime stories break the same moulding force of the French or the American. Ryck who is so far specializing in the major pursues the minor, the major pursues the minor, the major pursues the minor, the major pursues the minor.

## DAN LEES:

## Zodiac

190pp. Constable. £1.85.  
First and sexy and jolly and lush—local, Antibes, gimmick, astrology, Lees is good enough to be able to afford a less brash style; in it, death is merely nasty.

## MICHAEL Z. LEWIN:

## Ask the Right Question

190pp. Hamish Hamilton. £1.75.  
Teenage client walks in on our Indian Eye Hero, asks him to find her biological father: an environmental one she's got. Both these characters are sympathetic and the build-up from apparent impossibility to a huge hursting boil is cunningly done.

## KENNETH O'HARA:

## The Company of St George

253pp. Gollancz. £1.80.  
In craftsmanship there is always pleasure, whether in the subject or the writing about it. In this cunning story, we have it both ways: the expertise of, no one might say, picture-making and taking and provocation, providing set against sinister whispers that we first catch with the book's opening on Melissa, the sad and greedy girl, having her fortune told. A clever, convoluted, nasty story of unredemption.

## EMMA PAGE:

## Family and Friends

254pp. Collins. £1.50.  
The inevitable murderer, a provincial-middle-class, vindictive, gone-to-seed wife, takes an unconscionable

## Short crimes

time a-lying in Emma Page's novel, leaving too little space for making a good mystery.

## MICHAEL PEREIRA:

## The Singing Millennium

192pp. Collins. £1.50.  
Briefly in Istanbul, then in the scullie, this is a hippy crime story, a lurid, well told and effective, involving several different kinds of deaths.

## JUDSON PHILIPS:

## Esopu Killer

186pp. Gollancz. £1.60.  
In the first part, named *Journalists*, he spoke of the Peter Styles goes characteristic of a gooding, with startling Pocher of out-of-here, third is high melodrama with helpful hint on how to call bluff on a guo, Nice reading.

## JAMES QUARTERMAIN:

## Rock of Diamond

191pp. Constable. £1.70.  
Raven, tough man of tough heart, Diamond's tough international espionage, goes, this time, to New York to take on the full strength of the protection-money brotherhood, but too much brutality can be hush, and too much manipulation suffering vulgar.

## JONATHAN ROSS:

## Here Lies Nancy Frail

195pp. Constable. £1.65.  
Very classy tart is found dead who didn't die, and Detective Inspector Rogers, gruffly investigating, does some solid police work, but attending PM where nothing is spured in the tell-off. The story, his harsh, unifying way, is neat, and the morality still newer.

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## ANDREW YORK:

## The Expurgator

191pp. Hutchinson. £1.75.  
Given the distastefulness of having identity with a professional assassin, Andrew York, with his hero, Wilde, does the job as acceptably possible, with a story of horror, or of Glorinde who grows

## Books received

## Biography and Memoirs

MUNRO, ANDREW KEITH. *Autobiography of a Thief*. 155pp. Michael Joseph. £1.80.

*Autobiography of a Thief* is written by a man now in prison for burglary. Yet another product of a broken home and backward schooldays, Andrew Keith Munro does not seek to excuse himself. He tells a plain, robust story, in a direct and colloquial style, devoid of self-pity. His evocation of life in prisons deserves serious study; it is concrete and patently honest. His accounts of marriage and sexual adventures, interwoven with criminal figures, are also useful matter for the criminologist. It is pitiful that a man with an such mental honesty should have become so hopelessly involved in the criminal progression. The publishers might with advantage have said more about the circumstances of writing and publication. What editing, if any, took place? This is a disturbing book. It needs more explanation.

LEVAS, SANTERI. *Sibelius. A Personal Portrait*. Translated by Percy M. Young. 165pp. Dent. £2.95.

Santeri Levas was Sibelius's secretary during the last two decades of the composer's life. His memoir is popular in tone and makes no pretence at offering analysis of the music or serious discussion of his stylistic personality. Its contents are primarily anecdotal and as such are useful. He is interestingly about Sibelius's reaction to other composers' music and about the enormous quantity of mail the years of fame brought the great Finnish composer, but is less convincing in talking about Sibelius's sixth sense. Erik Tuusisto's study begun in the 1960s has now reached its third volume in Finnish and by its side this book wears the aspect of an "official portrait" and a very two-dimensional one. The book is supplemented by a useful discography prepared by Douglas Pudney.

## Crime

DAVIDSON, BILL. *Indulgent and Cruel*

Crime and Law Enforcement in California: An Inside Story. 247pp. Michael Joseph. £2.25.  
The Attorney General in California has a unique status in the extent of his jurisdiction into the formidable machinery of investigation and prosecution at his disposal. Bill Davidson has enjoyed exceptional facilities to write this account of his organization at work and with an experienced journalist's skill has made excellent use of them. This really is "an inside story". The presentation of cases in process is admirably dovetailed to make an interesting book which is also genuinely informative.

## Drama

VEVER, R. *Lusty Juventus*. Edited by J. M. Nosworthy. Unnumbered pages.

MERUARY, FRANCIS. *The Marriage between Wit and Wisdom*. Edited by T. N. S. Lennam. 59pp. Oxford: The Malone Society. £1.50 each (subscriber only).

Of these two Tudor plays, the first is reprinted from the only known copy, in the Bodleian Library, of what is the earliest of three editions produced in the 1560s; the other from a unique manuscript copy, in the British Museum. *Lusty Juventus* is a virulent anti-Romanist interlude with echoes of Latinist interludes and apparently written in the reign of Edward VI. A close scrutiny of the three editions leads to the present edition to the conclusion that the one published by Abraham Vale, on which the reprint is mainly based, preceded the other two. The author, R. Vever, is a shadow, here tentatively identified with an Oxford theologian who worked in the Lichfield diocese. Francis Merbury, the author of the *Wit and Wisdom* morality, was at Cambridge in the 1570s and afterwards a successful preacher; the play, his latest editor infers, may be a product of his university days. The manuscript in which

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it survives, since in the Dering collection, came to the Museum by purchase during the last century.

## Egyptology

WORTHAM, JOHN DAVID. *British Egyptology, 1549-1906*. 171pp. Newton Abbott: David and Charles. £2.50.

This is an odd book: a history of the British contribution to the study of Egyptology from the mid-sixteenth century to the early twentieth century. John David Wortham has been thorough in tracing the prehistory of the study in the years before the Napoleonic invasion of Egypt which led to the discovery of the Rosetta Stone and the subsequent decipherment of hieroglyphs. He has also presented a very fair account of the progress of Egyptology in the nineteenth century when British Egyptologists made substantial contributions to the rapidly growing science. He does not, however, analyse in technical terms the individual achievements of scholars; his method is largely one of simple description and modest comment. It is good to be reminded of the pioneer work of Alexander Rhind, but odd to find no mention of Roussif, Budge or Griffith, all of whom were active during the period covered by this book.

## History

POLLARD, SIONEV and HOLMES COLIN. (Editors). *Industrial Power and National Rivalry 1870-1914*. 509pp. Edward Arnold. £6.50.

The second volume of this valuable collection of source documents amply fulfils the promise of its predecessor (covering the period 1750-1870). The emphasis here is heavily on France, Germany, and Russia, and the 200 sources cover the full range of economic activity and institutions, falling fairly evenly into six sections: agriculture; industry; trade, investment and imperialism; money and capital markets; labour; and social trends. The aim is to provide university students with a collection of primary sources to supplement their more general reading. In this the volume succeeds admirably, not least in drawing attention to little-known or neglected sources. Of course, a number of the documents require for their full appreciation a sound understanding of the historical context, and make more apparent than ever the lack of good up-to-date texts in English.

## Local History

PATTERSON, A. TEMPLE. *A History of Southampton 1700-1914*

Volume 2: The Beginnings of Modern Southampton, 1836-1867. 189pp. Southampton University Press. £3.25.

The first volume, published six years ago, carried the history of Southampton through the eighteenth century and the early years of the nineteenth. The second covers the much shorter period from 1836 to 1867, which saw the changes brought by the railway and the docks. For these years of development A. Temple Patterson provides much material relating to the town's trade and government, its social and religious activities, and the fluctuations of political power. There are two maps of Southampton during this period. A third volume is planned to continue the history down to 1914.

## Music

KODÁLY, ZOLTÁN. *Folk Music of Hungary*. Second edition revised and enlarged by Lajos Vargyas. 195pp. Barrie and Jenkins. £2.25.

Kodály cherished his ties with English musical life and when his classic book on his native Hungarian folk music was translated into English and published here in 1961 he wrote a special preface for it. A new edition with revisions and additions, many of which had been prepared by Kodály before he died, has been produced by Lajos Vargyas. He has added some thirty new tunes and expanded the sections dealing with Laments and Instruments. He has also revised, and in some cases amplified, the notes, which contain not only references but a good deal of supplementary information.

## Journalism

SCOTT, J. M. *Exel 100: The Century's History of the Exchange Telegraph Company*. 239pp. Ernest Benn. £2.50.

The Exchange Telegraph Company was founded in 1872 and its centenary year is marked by this history of the

news agency. Sir James Anderson, who with George Baker Field founded the company, had commanded the steamship *Great Eastern* during the laying of the first successful Atlantic cable, an episode which forms a prologue to the story. The Exchange Telegraph was established to supply stock market quotations and at first its interests were solely financial and commercial. With its second decade it began to supply general news. J. M. Scott records some notable events in the news agency's subsequent history and recalls some of the outstanding characters who have been associated with it. He has written a lively chapter in the history of journalism.

## Literature and Criticism

DAVON, JOHN. *Aureus-Zehe*. Edited by Frederick M. Link. 131pp. £1.40 (paperback, 70p).

WEBSTER, JOHN. *The Devil's Law-Case*. Edited by Frances A. Shirley. 149pp. £1.40 (paperback, 70p).

JOVINS, BEN. *Every Man in His Humour*. A Parallel-Text Edition of the 1601 Quarto and the 1616 Folio. 296pp. £2.40 (paperback, £1.20).

Edward Arnold.

These three additions to the "Regents Drama Series", scholarly texts of Elizabethan, Jacobean and Caroline plays, keep up the high standard. Modernized spelling and presentation complement texts that contain the principal contemporary editions; there are accessible footnotes recording significant departures from these. The plays are given exactly the right kind of introduction, thus allowing the reader a kind of pleasure that can best be described as scholarly rather than arid. Clearly, works of the past have differing amounts to say to the centuries that succeed them; the editors therefore usefully locate the dramatists in their particular traditions, giving a clear academic approach to the plays, without snatching the student up in the squabbles of their "relevance", urgency, or (in these three cases anyway) their patent unreadability.

The second part of the book concerns flowers in everyday life, their use in cosmetics, for decoration and as tokens of all the finer human emotions. Though the form offering and the choice of flower has fluctuated with fashion, some like the violet and the rose are timeless and international in their appeal.

## Psychology

BARKER, CULVER M. *Healing in Depth*. Edited by H. J. Bach. 191pp. Hodder and Stoughton. £2.75.

The late Culver M. Barker was one of Jung's personal pupils. This book consists of essays and lectures, some of which had not appeared in print before. The first twenty-one pages contain a short description of Jung and of his ideas. The main part of the book illustrates with case reports the way Barker treated his patients and interpreted their dreams.

He regards it as most important to trace "the original hurt", interpretation of dreams is his principal way of doing this. The book is useful for readers convinced of the correctness of Jungian views; others will find a lack of evidence. However, every reader is likely to be struck by the author's warmth of feeling for his patients.

## Science

BARNABY, FRANK. *Mind and the Atom*. The Uses of Nuclear Energy. 216pp. Thames and Hudson. £2.10 (paperback, £1.05).

Written for the non-specialist, Frank Barnaby's book gives a relatively thorough and correct picture of the present state of the peaceful use of atomic energy. The author's style is unfortunately rather dull, but the book calls for no previous knowledge of physics and there are numerous photographs and other illustrations.

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APPLY TO THE LIBRARIAN, 10, BELMONT STREET, ARMAGH. The County Library is seeking a Librarian to take over the duties of the late Mr. J. H. McKeown. The successful candidate will be responsible for the day-to-day running of the library, including the acquisition, classification, and cataloguing of books, and the supervision of the staff. The salary is £1,200 per annum, plus a pension. Applications should be sent to the Librarian by 15th June 1972.

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One of Regional Management Group (other being Senior Regional Librarian and Regional Children's Librarian). Based at Chichester and primarily responsible for reference and information services there, with oversight of reference libraries at Bognor Regis and Midhurst, and reference sections at smaller branch libraries.

## (b) Branch Librarian shoreham-by-sea.

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Candidates must have had some practical experience of librarianship preferably in a scientific or technical library and must have passed one of the following professional examinations of the Library Association, viz. the Registration Examination (1963 or earlier), the Part II (Final) Examination (1964 or subsequent), or the Post-Graduate Professional Examination; or have otherwise attained Association of the Library Association; or hold an approved degree, or diploma, in librarianship.

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